

# MUSICAL AMERICA

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EDITED BY

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## DEATH CALLS TWO NOTABLES ON THE SAME AFTERNOON

**Gustav Kobbé Killed by Hydro-aeroplane at Bay Shore as Edward I. Horsman, Jr., Dies of Heart Failure at His Summer Home in New Jersey—Both Had Been Associated with the New York "Herald"—Latter's Song, "Bird of the Wilderness," Brought Him Fame Throughout the United States**

SATURDAY, July 27, was a day of sad import to the American world of belles-lettres. By a strange and tragic fatality two of its well-known figures, intimate and dear friends withal, died suddenly within an hour or two of one another; one the victim of a curious accident, the other, of one of those mysterious attacks of heart disease that cause death so suddenly. Both were well known as musical critics, and both were additionally distinguished for their creative work in fields allied to the interpretation of music.

Gustav Kobbé, author and for many years the art critic of the New York *Herald*, was killed instantly while sailing a catboat off Brightwaters, L. I. He was struck by the wing of a naval hydroaeroplane as it rose from the waters of Great South Bay. The aviator, Ensign Nichols, of the Bay Shore Station, testified afterward that he was unaware of the fact that he had hit Mr. Kobbé and continued on his course. An observer at the naval training station saw the accident through his binoculars and hurried a naval patrol boat and a physician to the scene.

Mr. Kobbé's body was found in the bottom of the catboat. His skull had been fractured. The mast of the boat had been split in two by the wing of the hydroaeroplane and was lying close to Mr. Kobbé's body. By direction of the coroner the critic's body was removed to the home of his daughter, Mrs. Gerald V. Hollins, at Brightwaters.

Mr. Kobbé was born in New York in 1857. He received his elementary education in New York and afterward studied in Wiesbaden. He had given a year to journalism as one of the editors of the *Musical Review* when he married, in 1882, Carolyn Wheeler, daughter of George Minor Wheeler, of Scarsdale, N. Y.

During 1881 and 1882 Mr. Kobbé also was a member of the staff of the New York *Sun*, and in the latter year was sent to Bayreuth by the New York *World* to record the production of "Parsifal." It was then that Mr. Kobbé gained the intimate insight into the musical life of Germany that illuminated his subsequent writings on music and prompted him to bring out volumes of an authoritative character on the subject.

Soon after his return from Germany Mr. Kobbé became associated with the New York *Herald*, combining his work as writer on music, art and the drama with frequent contributions to the leading magazines on those subjects and with many trips into general literature.

His regular Sunday articles on art subjects in the Sunday Magazine of the *Herald* were regarded both by art dealers and connoisseurs as authoritative expressions on art subjects, each showing great insight into the history and appreciation of art in all its forms.



THE BARRERE ENSEMBLE OF WIND INSTRUMENTS.

One of This Country's Most Distinguished Organizations. Founded by George Barrère, Who, Though Now an American Citizen, Has for Years Been a Leading Pioneer of French Music. (See Page 16.)

At the time of his death Mr. Kobbé was engaged on an exhaustive work on grand opera, which it was his intention should ultimately take the form of an encyclopedia of opera from the earliest periods of operatic writing to the present time.

In 1908 Mr. Kobbé founded the *Lotus Magazine*. The various works of which he was the author include the following: "Signora, a Child of the Opera House" (novel); "Miriam, a Story of the Lightship" (novel); "Some Famous Actors and Actresses in Their Homes," "Opera Singers," "Wagner's Life and Works" (two volumes), "Wagner's Music Dramas Analyzed," "Wagner and His Isolde," "Loves of the Great Composers," "How to Appreciate Music," "Famous American Songs," "My Rosary and Other Poems," "The Pianolist," "The New Jersey Coast and Pines," "The Ring of Nibelung," "New York and Its Environs," "Plays by Amateurs," "A Tribute to the Dog," "Gallery of Great Composers," "Modern Women," and "Opera Singers" (sixth edition).

A little later in the afternoon of the same day occurred the sudden death of Edward I. Horsman, Jr., warm friend and admirer of Mr. Kobbé, musical critic also of the *Herald* from 1901 to 1906 and widely known as a composer and organist. Mr. Horsman was working in his "war garden," as he called it, in his country home at Summit, N. J. His wife was standing near him when, without any warning, her husband fell forward and died instantly. He was in his forty-fifth year.

Born in Brooklyn, the only son of the family, he entered St. Paul's School, Garden City, and was graduated in 1890. He joined his father in the business the latter had founded and carried on for many years in lower Broadway, but he found time also to study music in the United States and abroad, particularly the organ, and perfecting himself in that branch he became organist and choirmaster at St. Ann's Church in 1898.

Later he held similar positions with St. Luke's Church and St. Andrew's Church,

## LIBERTY CHORUSES IN EVERY CITY, IS GOVERNMENT PLAN

**Council of National Defense to Control Nation-wide Movement — Purpose Is to Acquaint Our Civilian Population with the Patriotic Songs of America and Her Allies—State Leaders to be Appointed for Each State in the Union**

CONFIRMATION of the announcement made exclusively in *MUSICAL AMERICA* last week to the effect that the United States Government, through one of its departments, would officially recognize the value of community music came from Washington this week.

The details of the plan are not yet available, but it will be operated by the Council of National Defense through the organization of liberty choruses in every city of the country. Existing choruses will, of course, be employed wherever that is possible.

The underlying purpose is to stimulate patriotism and acquaint every community with the patriotic songs of the United States and her allies. It is hoped by this method to build up and maintain civilian "win-the-war" spirit. "A singing army cannot be defeated," says the Defense Council and, likewise, "A singing nation cannot be defeated."

The control of these various choruses will be effected through the State councils allied with the national body. Each State will have a State community song leader, who will supervise the work of the leaders in the various cities. "Lib-

erty Chorus" bulletins have been sent to every State.

As was told in *MUSICAL AMERICA* last week, this movement had its inception in Philadelphia, where Albert N. Hoxie had developed the community singing idea to a point that attracted the attention of governmental authorities. On Wednesday night, at Willow Grove, the big park in the suburbs of Philadelphia, Mr. Hoxie was scheduled to meet a large delegation of song leaders and drill them in the work these liberty choruses purpose doing.

### Baltimore Lifts Its Ban on the Boston Symphony

BALTIMORE, MD., July 24.—Announcement has been definitely made that the Boston Symphony Orchestra will give five concerts in Baltimore during the coming season. Especial interest attaches to the statement in view of the fact that Baltimore was at once one of the first and one of the bitterest opponents to the playing of the orchestra under Dr. Muck's direction. A public meeting of protest on Nov. 6 was followed by a notice from the Grand Jury to the Police Board that it would be unwise to allow the concerts then projected to be given. Since that date no concerts have been given in Baltimore by the Boston organization. The new personnel of the orchestra is stated to be entirely satisfactory to the Baltimore authorities.

### Silingardi Sues Paderewski for \$50,000

Ignace Jan Paderewski was sued for \$50,000 in the Supreme Court in New York, July 25, by Innocencio Silingardi, conductor and promoter of concert tours. Silingardi alleges that Paderewski agreed with him on Aug. 17, 1917, to give a series of fourteen recitals in Santo Domingo, Porto Rico, Venezuela and Guatemala, the first performance to be given Feb. 10. Paderewski, he claims, did not keep the engagement.

The pianist has not been active musically since he took up leadership of the Polish army, recruited in this country

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## CAPITAL MUSICIANS AGAINST LARGER TAX

United in Opinion That a Twenty  
Per Cent Levy Would Harm  
Our Music

WASHINGTON, D. C., July 31.—Musicians of the national capital are strongly opposed to the increase of tax on concert and amusement admissions, as proposed by the United States Treasury Department in its suggestions to the House Ways and Means Committee, now engaged in drafting the new tax measure.

An extended inquiry among the leading musicians of Washington elicited many expressions of opposition to the proposed tax, not a few going so far as to predict that the result of such a course would be not only to discourage attendance at concerts and other amusements, but would also fall far short of producing the revenue anticipated. There is a general agreement among Washington musicians that this is a most unpropitious time for placing obstacles in the way of the people enjoying all the music and musical entertainment possible—that at no time in our national life have we been so much in need of the inspiring and uplifting effects of music, and it is felt that anything which will have a tendency to suppress or repress the yearning for music's soothing influence for our people should not be thought of for a moment. That such would be the result of substituting the 20 per cent tax for the 10 per cent tax, as at present, on admissions cannot be doubted for a moment.

Many Washington musicians are also strongly opposed to the 20 per cent tax which it is proposed to place on musical instruments, and especially in the form of "consumption" tax, as they point out that musicians and instructors buying instruments will be required to pay the tax equally with those who buy for the pleasure of using and not to gain a livelihood.

Lieut. William H. Santelmann, the widely-known leader of the U. S. Marine Band, said to the MUSICAL AMERICA representative: "In my official capacity as leader of the U. S. Marine Band I, of course, have no opinion to express, being in the service. But, personally, I might say that it must be admitted that the doubling of the tax on concert and amusement admissions—from 10 per cent to 20 per cent—will certainly affect the success of such enterprises very seriously. The chief effect, naturally, would be to decrease attendance, and when you decrease attendance you lessen the interest, and when you lessen the interest you detract from the general success, not only financially but otherwise. You realize that my position prevents me going into this question as I would like to do."

Edward H. Droop, recognized as one of Washington's best-known musicians, emphatically protests against the doubled tax on admissions, and said to the writer: "I think it is most unfortunate from every point of view that any man or any body of men would consider for a moment taking any step that would tend to curtail the people's opportunity to hear and enjoy and profit by good music. In the emergency in which we, as a nation, find ourselves to-day we must have music—we need the spirit music creates; not only do we need it, but we must have it. Of the recommendations of the Treasury Department that a tax of 20 per cent be put on concert and amusement admissions, instead of the 10 per cent as at present, the inevitable result will be to reduce attendance where good, inspiring and uplifting music can be heard, and increase (probably not in the same ratio, however) the attendance where only mediocre music can be enjoyed. I am satisfied that if the House Ways and Means Committee were really and intelligently to comprehend just what this matter of music means to our people as a whole they would go mighty slow about putting the heavy taxes on either concert admissions or the instruments by which music is created. The trouble is that they do not."

Percy S. Foster, who has just retired from the secretaryship of the National Association of Piano Merchants, a widely-known concert director, strongly opposes the 20 per cent tax on admissions. "It would be a bad move," he said, in talking of the tax, "viewed from any angle. It would, in the first place, have a tendency

to cut down attendance where the price is anything over the 'movie' level—which means that the good, educational concerts and amusements will be the ones to suffer most and first. In the second place, the government will not realize the revenue income they seem to anticipate from this tax for that very reason. When you kill the goose that lays the golden eggs there will inevitably be a shortage of golden eggs. It is the old proposition all over again—whether it is better to have 100 people in attendance at \$5 each or 500 people at \$1. There's a lot of doubt about the 100 at \$5, but none about the 500 at \$1.

"I do not, as a general proposition, favor taxing the people's amusements—we need all the pleasure we can get these days, and music is one of the influences that will steady and inspire us as nothing else can. We who are on the firing line here at home must have it, and our boys over there must have it—it is so much an essential part of us that the very idea of trying to tax concerts and amusements out of existence should not be entertained for a moment. I hope the committee will decide the disregard the Treasury's recommendation; better still, I suggest that they do away with the present 10 per cent tax and let us enjoy all the music we can get at as little as we can buy it for."

Mrs. Suzanne Oldberg, one of Washington's best-known and most successful musicians and vocal teachers, said: "It will be most unfortunate if Congress increases the tax on concert and amusement admissions, and especially so at this time when we should be doing all we can to lighten the hearts of our people. There is no question but that the doubling of the present tax will have a serious effect on concert enterprises particularly. Furthermore, I greatly doubt that the revenue from this source will be anything like the amount expected. In fact, my opinion is that more would be realized with the present tax of 10 per cent."

"I am hoping that the day is not far distant when the government will take up the question of music and make it a national issue, as it is in some other countries—appropriating for its dissemination and enjoyment and supporting it in other ways for the good of the people. When that day comes we will be a better and a happier people."

"I cannot conceive how any person who knows the value of music, from even a material viewpoint, can favor taxing it in any form whatever; and to put on a tax that will place it beyond the reach of a great part of our people is almost unthinkable."

Mrs. Wilson-Greene, concert manager and director, is positive in her belief that the increase of tax on concert admissions would be an unfortunate move. To the writer she said: "I am decidedly opposed to any such tax increase. The government as it is getting quite a large sum on the 10 per cent basis, and it is altogether likely, as I see it, that it would not bring in any more at 20 per cent, besides depriving many of the privilege of attending and hearing really good music. My concerts bring to Washington the best artists—all high-priced people—and if they were to lower their figures so that it would permit our lowering our admission prices, the matter might adjust itself that way; but this cannot be done, from present prospects. You can quote me as of the opinion that the doubling of the admission tax will serve to cut down attendance greatly, will deprive many of the opportunity of hearing our best musical artists, and will not increase the government's income from this source to any material extent over what it now gets at 10 per cent in admissions."

Mrs. Myra McCathran Marks, soprano soloist in the fashionable St. Margaret's Protestant Episcopal Church, and member of Washington's leading musical organizations, said that "the levying of a tax of 20 per cent on concert and amusement admissions would be most unfortunate at this time. Many of our leading artists throughout the country are giving their services free in order to bring music to the people to the greatest possible extent. Now to put this heavy tax on the people for the privilege of hearing music and enjoying amusements they need as never before seems rather inconsistent. There cannot be any doubt but that the 20 per cent tax will cause a decided slump in attendance, which, of course, will mean a dropping off of receipts, and consequently a lessening of the total amount of the tax the government is to receive. Many people who do not hesitate to pay the present 10 per cent will demur at paying 20 per cent. It is certainly a mistake, and it is to be hoped that the committee will not take this action or any action that will affect music, for we must have it."

ALFRED T. MARKS.

## DEATH CALLS TWO NOTABLES ON THE SAME AFTERNOON

[Continued from page 1]

Harlem, but all the time carrying on his business.

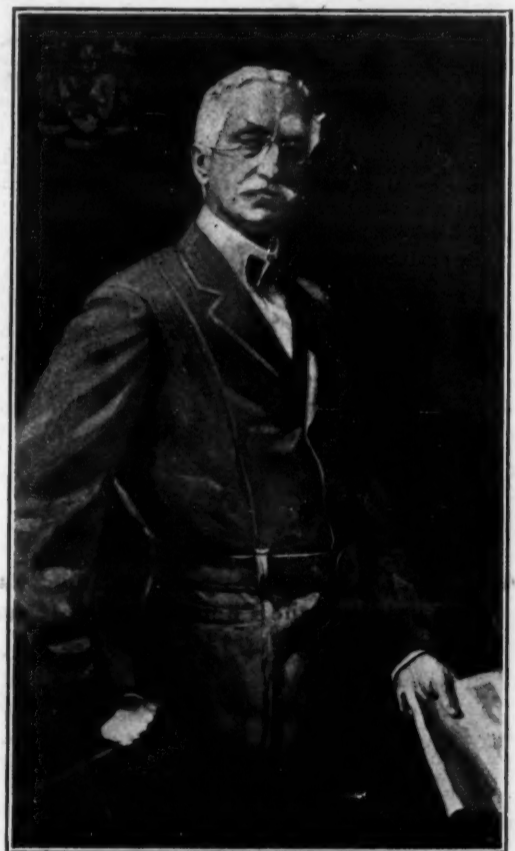
His musical compositions covered a wide range. His first offerings included anthems, recital pieces and selections for church services. Of late his efforts had been devoted chiefly to the composition of songs ultra modern in character, the best



Edward I. Horsman, Jr., Noted Composer,  
Who Died on Saturday.

known of which probably is "The Bird of the Wilderness."

This work, a song after Rabindranath Tagore's poem, attracted much attention



Courtesy of the New York Herald

Gustav Kobbé, Art and Music Critic, Who  
Was Killed Saturday in a Hydroplane  
Accident.

to the composer. Not only was it sung by Alma Gluck and other leading concert artists, but at the symposium of opinion conducted in Musical America's special fall issue in 1915, as to their ten favorite songs, the highest number of votes went to Mr. Horsman's composition. The patriotic chorus "Stand, Stand Up, America," to which Mr. Horsman wrote his own text, was sung under his direction by Walter H. Hall's Columbus Chorus last season in Carnegie Hall.

The funeral services of Gustav Kobbé took place on July 30 at St. Mark's Church in New York City.

## Bracale Opera Company in Central America

Although Giorgio Polacco, the conductor, has returned to New York, following his tour with the Bracale Opera Company, the company has continued its travels and is now appearing in the principal cities of Central America.

## Ellis Office in Boston Moved

BOSTON, July 27.—The offices of Charles A. Ellis, the concert manager and former manager of the Boston Symphony Orchestra, have been moved from Symphony Hall to the Little Building, at Boylston and Tremont Streets.

## Gustave Ferrari in London Again

LONDON, July 20.—Gustave Ferrari, the composer and conductor, who spent last season in New York as conductor of "Chu Chin Chow," has returned to his home here. He will be in New York again in the fall to conduct "The Maid of the Mountain" at the Century Theater.

## MISS SPARKES HURT IN MOTOR ACCIDENT

One Member of Her Party Killed as  
Singer Is Thrown from Automobile  
at Amityville, L. I.

Lenora Sparkes, for the last eleven years a member of the Metropolitan Opera Company and a popular concert soprano, was taken to the Mineola Hospital on Sunday night following an automobile accident on the Wheatley Hills Road near Amityville, L. I.

Miss Sparkes was a member of a party which included Mr. and Mrs. John Reilly and Charles McCune, owner of the car. It appears that the steering gear of the car became crippled and caused it to collide with a tree, throwing the occupants to the road. Mrs. Reilly was killed. At first it was thought that Miss Sparkes had suffered a fractured skull. She was taken in an unconscious condition to the hospital.

On Monday morning Daniel Mayer, Miss Sparkes' concert manager, announced to MUSICAL AMERICA that he had been to see the singer in the hospital and that the physicians had pronounced her condition to be most satisfactory. She had sustained a few bruises and scalp wounds. They believed she would be able to leave the hospital in a week or two. Mr. Reilly and Mr. McCune were not seriously hurt.

## French Band Pays Tribute to New York by Playing in Central Park

The French Band, conducted by Capt. Gabriel Pares, gave a special farewell concert on July 25 on the Mall in Central Park. Several thousand persons were present to bid adieu to the noted organization. The concert was under the supervision of Special Deputy Commissioner of Park Philip Berolzheimer, through whose efforts the band came to play in the People's Concert Series. Some time ago, anxious to engage the band for a concert in the series and willing to pay for it himself, Commissioner Berolzheimer asked the band when they would be able to play. At that time the organization was unable to give any time. Later, however, it was found that there would be a few hours' respite before catching the train for the Western tour, and Captain Pares offered to play in the Park, giving the services of the band entirely gratis as a tribute to the people of New York. The concert aroused much enthusiasm, especially in the patriotic numbers. Excellent solos were given by M. Speyer, M. Peyrugneau, M. Bauduin and Georges Magee.

## Springfield's Chimes Play Pæans to Signalize Our Victory

SPRINGFIELD, MASS., July 22.—A concert in celebration of the American and allied victory over the Germans on the western front was given on the municipal chimes on July 21, in accordance with the recommendation of Governor Samuel W. McCall that the triumph of American arms receive observance throughout the State.

## Mrs. Casals and Miss Deyo in Benefit Concert at Stockbridge, Mass.

STOCKBRIDGE, MASS., July 23.—A concert was given at the Casino for the benefit of the Ascension Farm School by Ruth Deyo, pianist, and Susan Metcalf Casals, vocalist. The sum of \$770 was raised.

## CARUSO AROUSES SEASHORE THROG WITH HIS SINGING

Ocean Grove Audience of 10,000 Goes Wild with Enthusiasm When Tenor Gives an Italian Version of George M. Cohan's "Over There"—Camp-Meeting Town the Mecca for Jersey Coast Residents — Carolina White and Winston Wilkinson the Assisting Artists

[From a Staff Correspondent]

OCEAN GROVE, N. J., July 29.—All seashore roads led to the Ocean Grove Auditorium on Saturday evening, when, according to the big bill posters that have for weeks greeted the eyes of summer residents, Enrico Caruso was to appear in concert.

The crowds seemed to come in from every direction through the town of camp meetings, boarding houses and tents. It was a great opportunity for the rocking-chair brigade which had never in its whole life witnessed such an outpouring of humans. And the automobiles! The Ocean Grove police department had its both hands busy directing the traffic, extricating Fords from Rolls-Royces and preventing them from parking on the pathways.

Inside the big auditorium there was excitement. It was a typical talking-machine audience, if you get what we mean. The great Enrico was to be seen as well as heard. The capacity of the hall is 7900. By the time all were seated there were 10,000 within the four walls and many other thousands outside, greedily grabbing such morsels of tone as percolated through the open windows.

A delegation of musical persons had come from New York. Everybody who was anybody, from Dr. Louis Pane, Caruso's favorite restaurateur, to Alexander Lambert, whose presence at any musical function is a certain guarantee of its importance, was there.

If there were any music critics present they were lost in the crowd. And little did it matter, for there was little for music critics to do. The most important event of the evening, from a strictly news point of view, was Caruso's singing in Italian and English of George M. Cohan's classic, "Over There." It was an encore number and when accompanist Salvatore Fucito began the familiar Yankee Doodle introduction the crowd went wild. And after the song there was pandemonium. The audience got up on its 20,000 feet and yelled with delight. The Caruso version of the Cohan song is slightly different from the accepted interpretations. It has something to do with "Send the Wart, send the wart, over there!" But then, everyone knew by the tune what it was all about.

As sung in Italian (by Caruso) "Over There" sounded quite operatic.

Winston Wilkinson, violinist, opened the concert with the Wieniawski "Faust Fantasy," and later on played the "Valse Bluettes," by Drigo-Auer, and Kreisler's "Tambourin Chinois." It was acceptable playing that fitted in well with the spirit of the evening.

Carolina White, soprano of the Chicago Opera Company, presented a statuesque and entirely agreeable appearance on the stage. There was much to commend in her singing, although at times she deviated from pitch. She sang Leoncavallo's "Serenata Francese," Burleigh's "Little Mother of Mine," Campbell-Tipton's "Spirit Flower," Joaquin Valverde's "Waltz" and a number of encore songs.

Habitual late-comers at the opera enjoyed the unique experience of hearing for the first time Caruso's rendition of the "Celeste Aida" aria from "Aida." It was sung as only Caruso can sing it, with plenteousness of voice and a stirring climax. The tenor again showed himself to best advantage in the baritone range of his voice.

Time after time he was recalled, as he was after each song he gave. There was no mistaking the enthusiasm of the audience. Rossini's "La Danza" and Tosti's "Good Bye," together with the *Vesti la*

## Gatti's Star Tenor Invading Domain of Movies Playing Double Rôle in "My Cousin Caruso"



SCENES THAT DO NOT APPEAR IN CARUSO'S FIRST FILM

Above: Caruso and His Leading Lady, Carolina White (on Extreme Left), at Fort Lee, N. J., "Snapped" During a Lull in the Making of the Photoplay, "My Cousin Caruso." Lower Left: Jesse Lasky, President of the Famous Players, Explains the Action of a Scene to Caruso. Right: The Tenor Turns Camera-Man.

"MY COUSIN CARUSO." That intimate little phrase will be on the lips of every American movie-lover before many weeks slip by, for has not the Metropolitan Opera's generalissimo-among-tenors entered the inviting domain of Film? In the latter, where silver throats are merely an indirect asset, he will pit his histrionic powers against the formidable Fairbanks, Chaplin, Hart, etc. Here is an idea of the plot of the film in which Caruso sets out to conquer new worlds, and a few data concerning the picture and its making.

Giubba aria from "Pagliacci," constituted his remaining programmed numbers, in addition to the encores and a duet from Gomez's "Il Guarany."

As to the vital statistics, the receipts of the concert amounted to more than \$13,000. The affair was managed by R. E. Johnston with Earle R. Lewis as Mr. Caruso's personal representative. Philip Gordon played the accompaniments for Mr. Wilkinson and Miss White. P. K.

The story, which is called "My Cousin Caruso," concerns the life of a poor artist, *Pietro Caroli* (although this name may be changed before the picture is finished). This artist endeavors to make a "hit" with his girl by pretending to be a cousin of Caruso. Caruso plays both parts—himself and the artist.

The first scene taken shows Caruso as himself sitting at his own desk, which is fitted with his own desk ornaments brought up to the Famous Players studio. His leading woman will be Carolina White, the opera singer. The sketch, which Caruso drew while the first scene

was being taken, was a caricature of himself.

The director, Edward Jose, explained the action of the scene in French, and Caruso went right into the scene without a rehearsal. His personal secretary plays the part of his secretary in the picture. There are twins, four-year-old boys, in the picture, Robert and Francois Michel, two little French boys, who are gifted tumblers, and Caruso plays with them, rolling around the floor like a boy.

Caruso began his motion picture career on July 18 at the Famous Players New York studio.

### George M. Cohan's Newest War-Song

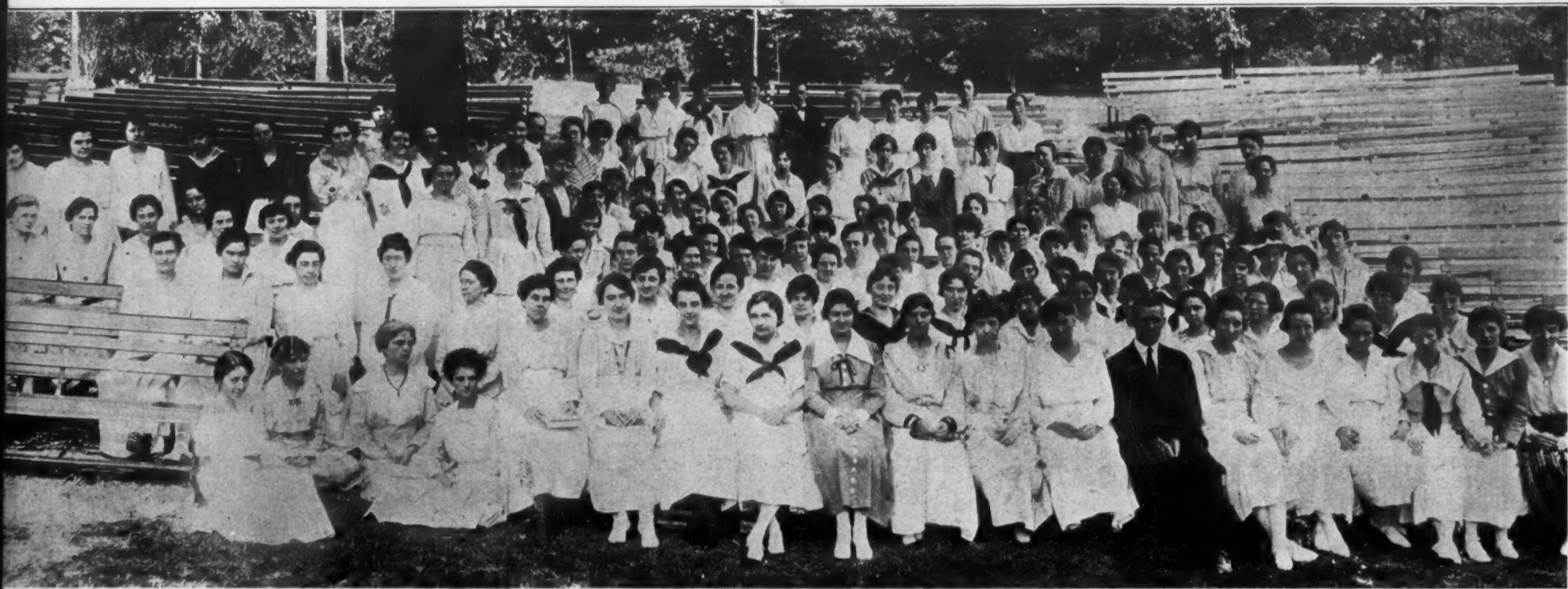
Following the overwhelming success of his "Over There," conceded to be the biggest popular war-song produced in America, George M. Cohan has written a new song, "When You Come Back," which has just been published by M. Witmark & Sons. The song has those characteristics which have made Mr. Cohan's songs so sensationally successful from a

musical standpoint, the rhythm being unmistakably individual, while the text of the song deals with human interest in a manner that must exert an appeal everywhere. The two last lines of his new song,

"When you come back, and you will come back,  
There's the whole world waiting for you,"

illustrate this perfectly.

## Summer Students of Pennsylvania State College Applaud Address by Editor of "Musical America"



Students and Faculty of the Department of Music of the Summer Session for Teachers at the Pennsylvania State College.

TATE COLLEGE, PA., July 20.—

Considerable interest had been aroused here in the promised coming of John C. Freund, the Editor of MUSICAL AMERICA, to deliver his now well-known address on "Music and the War." Mr. Freund arrived on Friday morning from New York.

This institution, situated some fourteen miles from Bellefonte, and about twenty miles from Tyrone, near Altoona, on the main line West of the Pennsylvania, is unique of its kind. It is state supported and is particularly designed to serve the interests and educational requirements of the music teachers of the State of Pennsylvania. It does not seek to attract students from other

the guest of President and Mrs. Sparkes at the president's beautiful colonial home, which, however, is now largely occupied for Red Cross work, carried on by a number of the leading women in the town, presided over by Mrs. Sparkes, who had been an energetic worker in the cause ever since we got into the war.

Some of the buildings and part of the grounds have been given over to a contingent of soldiers, who are being drilled prior to being sent abroad.

The town was in considerable excitement when Mr. Freund arrived, owing to the news of the great victory which had driven the Germans across the Marne and about which there were many excited reports.

Mr. Freund was met at the depot at Bellefonte by Mrs. Sparkes, who conducted him to the President's residence.

A considerable audience, mostly women, however, assembled in the beautiful open-air amphitheater of the college to hear Mr. Freund's address, preceding which Clarence C. Robinson, director of music, who is in charge of the community singing here, efficiently conducted the local chorus in several numbers and then caused the whole audience to rise and sing patriotic songs. Mr. Robinson has already won considerable renown as a composer. A number of his compositions have been approved and published by Schirmer, Ditson, and others.

Before entering upon his address, which was on the lines of those Mr. Freund has given in other places, he particularly urged upon those present not to be carried away by the hysterical announcements which had been made of great victories abroad, but to keep calm and cool and wait till the news had been confirmed and also till the exact extent of the victory had been determined. For, said he, nothing could play more thoroughly into the hands of the Huns than the idea which seemed to be prevailing through the industrial towns of Pennsylvania, particularly in Altoona and Pittsburgh, that the war was virtually over. It was absolutely necessary to relax no effort, not for a minute to stop prosecuting every possible activity with the utmost vigor.

Mr. Freund then took up his main address, which was listened to with deep attention and frequently applauded, his humorous sallies being particularly appreciated. In his peroration at the close he drew attention to the fact that this was no mere struggle for supremacy of the seas, or for trade, or between Slav and Teuton, or for France and Italy to recover lost provinces, nor even between autocracy and democracy. It all went deeper. It was in reality a struggle between a cold-blooded, merciless materialism which proclaimed the right of the strongest fist to own the peoples of the earth, all they had, their properties, even their women, and the spirituals—law, order, justice, liberty, which mankind has been slowly and painfully evolving through the ages.

At the close Mr. Freund was applauded for some time and congratulated by many, especially by Edwin R. Smith, the

director of the Summer Session, upon the interest he had aroused, and particularly with regard to the patriotic spirit that pervaded the whole of his speech.

After the address, the chorus, with

band, began to be heard in the distance, coming through the town to celebrate the victory.

This morning Mr. Freund, escorted to the depot by Mr. Robinson, left for the



Faculty of the Department of Music of Pennsylvania State College Summer School for Teachers. From Left to Right: Clarence C. Robinson, Director; Mrs. Robinson, Teacher of Piano and Accompanist; Miss Staley, Teacher of Methods in Public School Music; Prof. Ridenour, Now in U. S. Army; Mrs. Ridenour, Teacher of Violin.

which the audience joined, sang several patriotic airs, and had just finished when the street parade, headed by the local

University of Virginia, where he was scheduled to deliver an address on Monday evening. P. C.

### BOSTON A-SINGING, TOO

Community Music Gains Firm Grip in the "Hub"—Children Participate

BOSTON, July 27.—A year ago the center of a large city like Boston would have been the last place to expect to find any outdoor music other than that made by more or less tuneless beggars and all too infrequent band concerts. But now, if you walk through Boston Common of an evening, you will see a crowd in front of the Conservation Cottages and you will hear this crowd singing popular war songs as though it had always been the most natural thing in the world. As you listen, however, you are struck by a quality in this singing different from the usual holiday choruses, a certain clearness. The reason is not far to seek. This singing is part of the patriotic entertainment given every night by the Boston

Red Cross, the songs coming in the intervals between motion pictures of their war-work and of other interesting government activities. The screen for the pictures is hung in the center of the war garden and just outside the garden fence, in front of the crowd, you will see scores of children; it is the clear, high voices of these children, singing with an unconscious enjoyment to be envied by their elders, that gives the freshness to this music and makes it in a real sense community singing. C. R.

BOSTON.—Mabel W. Daniels, the composer, is spending the month of August at Harrison, Me. Her patriotic work for chorus and orchestra, "Peace with a Sword," first performed by the Handel and Haydn Society in February of this year and more recently at the North Shore Festival, Chicago, has met with great success and is scheduled for the Worcester Festival this fall.



Clarence C. Robinson, Director of Music and Head of the Department of Music of the Summer School for Teachers.

ates. The fine buildings that it occupies are spread over many broad acres, which are shaded by magnificent trees. The college is presided over by President Sparkes, who during the decade of his incumbency has raised it to a high degree of proficiency. President Sparkes has for years connected with the University of Chicago. He is exceedingly popular among the students, who speak of him in terms of affection. During his stay here Mr. Freund was

## Camp Audiences Will Not Tolerate "Prima Donna Posing," Says Blanche Da Costa

Schumann-Heink "Discovered"  
Young American Singer's Tal-  
ent and Swerved Her From  
Pianist's Career — Concerts  
Plentiful in Neutral Countries  
at Present, She Relates

By CLARE PEELER

"IF I were not Alexander, I would wish to be Diogenes," a certain celebrated gentleman remarked upon occasion. Similarly, if one were not one's happy, celebrated or wealthy self, as the case might be, one might well wish to be Blanche Da Costa, the young American soprano. Because, in that case, one would be young, clever and pretty; one would have the promise of a big career in the future, and the remembrance of work well done in the past. Above all, one would have a disposition, in so far as the casual acquaintance can judge, that turns life into one good time from morning until night. "Interview!" said one writer of her. "It wasn't an interview; it was a riot of laughing."

Six years in Europe, after studying to be a concert pianist in America, and the girl was a full-fledged—pianist? Not at all; prima donna. That is the way things happen to some types. Miss Da Costa who, by the way, was born in Chicago, studied for years with Rudolph Ganz, and was destined, she thought, to be a concert pianist. Then one day Mme. Schumann-Heink heard the young girl play, and talked to her afterward, liking, as seems natural, her pretty, unspoiled manner. The girl's speaking voice was so beautiful that Mme. Schumann-Heink, with the singer's instinct, inquired whether she had ever sung. A friend answered that she had. When she sang for the great contralto, so fine a voice was disclosed that Mme. Schumann-Heink, always kind, suggested taking the girl abroad with her. When Miss Da Costa returned, in six months, her mind was quite made up and when she went back to Europe, in 1911, it was to study for the operatic stage.

She did so, for three years. Then came her first appearance, as *Gilda* in "Rigoletto." The audience was so delighted with the young debutante that the orchestra had to stop playing until their applause ceased, a rare occurrence in those sophisticated music circles. Other first appearances were equally successful. She sang *Micaela* in "Carmen," *Anna* in Boieldieu's "Dame Blanche," an opera unfamiliar to Americans; *Sophie* in "The Rose Cavalier"; also in "Marta" and "The Queen of Sheba," and her position, after that, was secure.

After the outbreak of the European war Miss Da Costa did not return immediately to her native land. But when the clouds began to gather between this country and Germany, she went over into Norway, and from there came back to America very soon after the United States had declared war on Germany.

"I was almost afraid there wouldn't be any room for me over here at all," she said in her naïve, direct way. "Such crowds of musicians were coming back. But everybody was wonderfully kind to me after I got here. 'You'll be perfectly all right,' one musical authority said to me. 'All that you have to do is to show that you have the "makings" of a success and you'll get it.' And I have had a wonderful year."

### Anticipate Coming Début

The Detroit Symphony Orchestra happened to want a soloist, and as soon as Miss Da Costa had supplied that want, the way was opened for her to sing with others, so successful was her first appearance. With the Cincinnati Orchestra in two concerts, and with Modest Altschuler's Russian Symphony Orchestra, her work was equally admired. Now she looks forward to her New York début next fall, Oct. 10. The Society of American Singers, which is headed by William Wade Hinshaw and David Bispham, has engaged her for next season.

Meantime, and always, she revels in singing for the soldiers. It is apparently a type of work for which she is especially



Blanche Da Costa, the Young Soprano

fitted. That gaiety and happiness that emanate spontaneously from her, or it may be her beauty and youth, with her art, all appeal irresistibly to the tired or discouraged soldier. When she sang at Camp Meade, where she stayed a week, "the men were all full of the glooms because they were ordered to the front," she says. "I was in rather a good mood, so I cheered them up." A pretty, cheerful song, with a "Cuckoo!" refrain, began the cheering-up process, and her promise to "write to any of them that didn't have a girl at home to write to them" completed the process, evidently.

### Suited Soldier Audiences

By the time she reached the sixth and last Y. M. C. A. hut on her progress through the camp, it was crowded inside and surrounded outside by men who, having been in former audiences, had added themselves to her last one.

"It was one of the most inspiring hours of my life," she says.

Miss Da Costa does not echo in any way the complaint made by another musician recently of lack of co-operation in getting the artist to the camps. "Every facility was afforded me," she says, "in transportation and in every other way."

"One has to choose music very carefully in singing to the soldier," she said, "because one sings in this democratic army to all classes, the educated and the uneducated, musically and otherwise. Your audience ranges apparently from the man who enjoys Bach to the man who wants ragtime, 'and but little of

Personality is Prerequisite for Artist Who Would Succeed with Soldiers, Declares Soprano — Finds That Men Prefer Better Class of Music.

that,' as the irritated teacher said about silence.

"And so you must try for a happy medium. I choose what I consider good, of course, but nothing over the heads of the majority. Mrs. Beach's songs, Ward-Stephens', Walter Kramer's, Rudolph Ganz's, the men not only like but admire. Nevin's 'The Rosary' has been sung to death, but they all love it. Irish songs like 'Mother Machree,' Burleigh's 'Negro Spirituals,' all these, mingled together on a program, give that variety without which any program is useless.

"If possible, I open with something arrestingly fine. Mrs. Beach's 'Ah, Love! But a Day,' is a great favorite of mine that always impresses by its beauty. Then humor is a very important factor in these programs. I try to get a few songs that will make them smile, like the 'Cuckoo' song. As to the heavier type of music, once at Camp Meade I sang the 'Ah, fors è lui' from 'Traviata,' and it was a success, but I think on the whole opera arias are better left out. Carrie Jacobs-Bond's songs are very popular; some of her sadder ones, like 'Jus' a Wearyin' for You,' are nearly as beloved as 'The Rosary.' The fighting men adore a little bit of sentimentality."

Appropos of the personality of the artist, Miss Da Costa had this to say:

"You must bring a lot of it with you if you're going to sing to the soldiers; real personality, that is, not imitation. Of course, that's true with other audiences, but the soldier-audience is at once one of the most responsive and one of the most critical you can possibly have. It's very scrutinizing, so to speak. No stagginess or artificiality is in the slightest degree welcome to the soldiers, perhaps because they have faced and are going to face such absolutely bare reality. The biggest, grimmest things in the world confront these men, you see, and so the mincing, prima donna, 'fall-down-and-worship-me' attitude doesn't appeal to them in the very least."

### Those Municipal Opera Houses

The question of municipal opera houses in the smaller cities roused Miss Da Costa to the hope, enthusiastically expressed, that some day they might abound in the United States, "to give the many singers with good voices and ambition their chance," as she expressed it, and "to act as training schools for the operatic stages of the great cities. An

opera house in Trenton, for instance, would not only be a center for musical there, but be a sort of training school for the Metropolitan; one in Dayton, the Chicago stage, and so on, all over country."

Presently, the status of the American woman in Europe before the war came under discussion.

"It depends, in my mind, entirely on the particular girl," Miss Da Costa suggested. "Or, rather, on how particular she was to think about her work and of other things. Lots of them went off with a really frivolous intent, unknown to themselves, just as some girls th nowadays they're crazy about work with all they want is excitement. The desire for work isn't in them; but they don't know that. And that type is very readily influenced, as a rule. Work and the desire for work do make the greatest difference! Then, of course, the status of women was so totally different in Europe from what it has always been in America. Here you can impose your will on people just because you're a woman; but in Europe—well—" her eyes twinkled. "I surprised some of those people," the young singer remarked, frankly amused at some recollections. "And I'll tell you this, too, traveled alone all over Europe, and never had a bit of annoyance. It usually takes two people to bring about certain kinds of annoyances, and you can do those nearly as readily in New York as you can in a European capital, in spite of the fact that speaking generally, women are unquestionably treated much more chivalrously in Europe. Everybody knows that."

### Music in the Neutral Countries

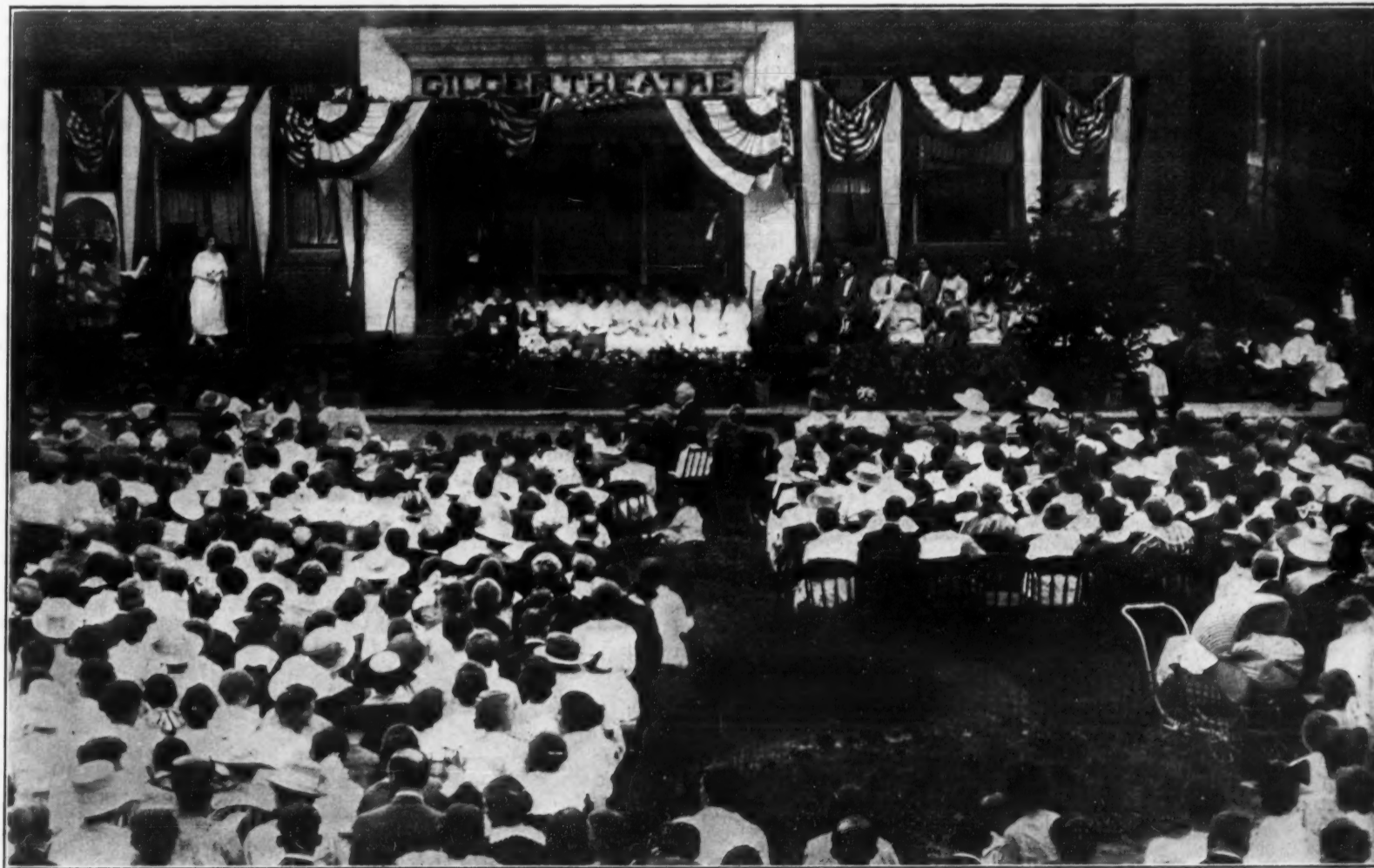
"You had no trouble, by the way, coming back from Europe?" she asked.

"None at all. They were just beginning to use bread cards in Norway when I went there just before our taking part in the war. But there was no great shortage. In Sweden there seemed to be none at all, and Denmark was also well supplied. Of course, our trains were more or less interfered with, all through Scandinavia, on account of the large amount of military movement, but we just had to have a little patience. The coming in of the United States had made this dreadfully uncertain again in the neutral countries, and the frontiers had to be well guarded. But I heard opera in Christiania, there were concerts of kinds in Copenhagen, and there was opera, too, in Sweden."

Opera singing, as she admits, appealed to Miss Da Costa even more than concert work on account of its dramatic possibilities.

"It's easier, too, incidentally," she said naïvely. "For one thing it's not difficult to work up to the emotional point where you have all the stimuli that the operatic accessories give you. Besides, everybody helps you in opera; the *chef d'orchestre*, the prompter, the people that sing with you. In concert you need all that

[Continued on page 6]



Blanche Da Costa Singing at the Big Community Sing at Norwalk, Ohio, Recently During the Week of the War Chest Drive. Accompanist at the Piano is Professor Breckenridge of Oberlin.

## Camp Audiences Will Not Tolerate "Prima Donna Posing," Says Blanche Da Costa

[Continued from page 5]

ave, and nobody helps you. There's no *mouflage* in concert—no orchestra to cover it over if you get off the pitch temporarily, or if your tone isn't colored as it should be. You see, you can't fall back on a gesture to put your meaning through in concert. You have to gesture with your voice and perhaps a little with your face. And there are songs so full of drama, like Haydn's 'My Mother Bids Me Bind My Hair,' for example.

"Purity of tone in concert singing is absolutely essential. I don't mean that isn't in opera, but what I mean is that a second's slip, such as anyone might make in a long opera, there's everything to help hide it. In concert, again, nervousness shows so much more than it does on the operatic stage, and the very fact that you know it will show more, increases it.

"I think all operas and all songs should be sung in the language in which they

were originally written," the soprano returned on being questioned on that point. "Not only because of the question of rhythm (that's often been discussed before), but because of that intangible but indispensable thing known as atmosphere. Can you imagine 'Traviata,' for example, sung in German? Or 'Pelléas et Mélisande'?"

"Or a French 'Tristan and Isolde,'" suggested the scribe, sadly. "I've heard one."

"Exactly. And so with songs. They have as much atmosphere as opera, and you cannot preserve it if you don't keep them in their own tongue, or at least in a related one, like singing French in Italian. But you should never jerk them, so to speak, out of their own into a totally alien mental environment."

### Next Year's Concert Work

Asked about the programs she plans to give in concert next season, Miss Da Costa said:

"I am looking forward to next season with so much interest; there is so much I want to do, and it's all such absorbing and delightful work. Just now I'm working with Frank La Forge on some French songs, and I hope to have a fine program. I want also to make a study later of folk-songs, and of those wonderful 'Negro Spirituals.' And some day I'll do a whole program of my teacher, Mr. Ganz's songs. They're beautiful!"

She seems so delighted with other people's work, this young artist. She's glad that Galli-Curci had such wonderful success; she's glad Mrs. Beach writes such beautiful songs; she's delighted that Helen Stanley's concert of Spanish songs proved so very interesting. And it is all real, honest pleasure, hers. Talking with Blanche Da Costa for five minutes one understands why everybody was, as she says, "so kind" to her.

To that laughing, naïve, frank, kindly being, how could they be anything else?

## Elinor Comstock's Views Upon Musical Education in America

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EUROPE having become a gigantic battlefield where peaceful men of letters and art have no place, our United States has suddenly been turned into a haven for all the talent and genius of Europe.

One by one they have come to our hospitable shores, bringing with them Europe's artistic atmosphere, and leaving the former Mecca for students as empty of musical glory as the exploded shells which litter its soil.

We have it all at our own door, a veritable galaxy of the talent of the world, and there is no more reason for us to search abroad for what we have at home.

In New York now at our concerts one can see by searching at least five or six of the greatest musical exponents of our time scattered through our audiences. No city in Europe can boast of audiences so intelligent and as intellectually appreciative of music as ours are, permeated as they are by an atmosphere of real knowledge and expert criticism.

The spell has at last been broken which hypnotized all Americans for so long, the belief that a musical education could not be obtained at home. It has been forced on us by a great calamity, but the good result for students will be far-reaching.

Having known personally of some disastrous results from sending young people abroad to study, I cannot help feeling that it will prove a general blessing to our country that the tide has turned.

The most talented ones who have gone over, being generally too poor to afford the proper chaperonage, have felt the consequences of the sudden freedom. The misunderstanding by foreign men of the free manners of our American girls, the fascinations of the Bohemian art life, the resulting love affairs, upsetting the emotional life and interfering disastrously with concentration of thought and study. The utter failures I have known, resulting from the above reasons, have been veritable tragedies.

### Pernicious Influences Abroad

Then there has been the unprincipled variance of the foreign teacher, who has regarded Americans as his natural prey and who by blandishments and subtle compliments kept them as pupils regardless of whether their talent warranted the outlay of money and time. Those of us who know personally of the conditions which have existed over there among students realize that it has been pernicious and disintegrating in its effects. Even the young men have not escaped. The sudden plunge into the freedom of the artist world, where immorality is often mistaken for bohemianism, sets down the bars and they lose their sense of proportion. All standards and ideals are thrown aside. To be sure they often swing back into balance again, but this rebound depends largely on their native strength and integrity of character.

Formerly, it is true, there have been several great pedagogues in Europe, standing quite alone and isolated in their superiority. Joachim, Liszt, Marchesi, Lamperti, Rubinstein, great magistrates in the art world! To get to these was worth sacrificing something.

Among the master teachers of piano, one of the greatest was Theodor Leschetizky, who for thirty years has swayed the piano world by his genius. But death has forced this great artist pedagogue to abdicate his throne, and there is no one to take his place there. Artists we have many, but the interpretative artist is seldom a pedagogue, and has neither time nor inclination for the task. Leschetizky was an exception to this rule. He had a psychological, dissecting, critical mind which enabled him to tell with accuracy how results in touch, tone and technic were obtained. Possessing also an overpowering personality, a colossal intellect, a keen-edged wit and a lightning-like perception, he wielded a power over his students which made him feared as well as loved. And those who were privileged to hear him play never forgot it. His touch was incomparably magnetic. Behind his strength and immense technic was a power that moved the very soul, a tenderness and ideality which seemed incredible from so stern an exterior. The exception was that this great artist, possessed of such large imagination and creative ability, was able, with his keen and logical brain, to evolve principles out of the chaos of piano playing and to think out short methods and sure roads to certain definite results. A great artist gets these results in his own playing by the sheer force of his genius, desiring certain effects, but as a rule he cannot tell another how to do it. That which made Leschetizky the great pedagogue was that he did analyze the results of genius and laid down certain principles which work out accurately.

Great artists are few and far between, but the piano players in the world number legion. In every family in every town the world over, young people with one accord are put at piano playing. With what results? Does one often hear good amateur piano playing? Hardly ever. Why?

If this is so there must be something fundamentally wrong in the teaching of an art so universally practised, but which fails so signally to produce results.

Leschetizky used to say that this failure lay in the astonishing lack of knowledge of fundamental principles and in the lack of importance attached to the laying of a technical foundation necessary to interpret an art which is dependent on mechanics for its means of expression.

Harold Bauer has said that purely technical work is not necessary to make a pianist. Mr. Bauer has worked out his own salvation in his own original way; but Mr. Bauer is one of those great artists who by the force of his own genius had hewn his own paths.

Mr. Hofmann is another. Apparently Mr. Hofmann learned to play the piano when he learned to walk, quite easily and naturally.

But these are exceptions. Others, as

great, have had to labor heroically for the mechanics.

Given great principles, like those of Leschetizky, it is far better to work them out by themselves, gaining complete muscle control and agility, before attempting interpretative work. Bad habits are formed if a pupil is set to play difficult music before his muscles are trained and his technical principles understood. The result is what we hear every day, hilly scales, hard tones, no legato, blurred pedalling and no phrasing. Until the tools are ready, how can the sculptor chisel his block? Musical phrasing and the understanding of the harmony should progress hand in hand; but the mechanical equipment must be there to produce the pure tone, the rounded phrases and dynamic coloring.

### More Honest Schools Needed

To accomplish this there should be more honest schools in our country, schools with high ideals of art and honest desire to produce the highest results, regardless of the money question.

Class teaching, which was invented to save the time of the teacher, is inadequate, because not individual.

Each pupil is a separate problem and therefore needs individual treatment. There is no one process guaranteed to turn out a piano player. Paderewski might be given as an example of one of the world's greatest artists who in spite of his great genius did not find class teaching adequate. He was graduated and took the first prize at the Warsaw Conservatory, and yet found it necessary afterward to knuckle down to hard work with Leschetizky.

Class teaching has been the weakness of all conservatories. Music has been taught in too wholesale a manner, and all students put through the same mill in too mechanical a process often with fine technical equipment, but utterly lacking the personal note, the self-expression without which technical proficiency becomes a bore.

Why should conservatories be such mammoth affairs, where students are taught in droves and herded together in classes?

### The Ideal Conservatory

The ideal conservatory should not contain more students than could be easily graded under an efficient faculty, where each pupil could be given at least two forty-minute private lessons a week.

In this way the talent of the pupil can be evolved, according to his or her individual equipment, and the gifted ones reach the goal much quicker. Also honesty in rating talent should be a matter of course. The survival of the fittest should be insisted upon, thus raising the standards and reducing the enormous per cent of mediocre musicians.

There is a high degree of musical talent in the States. Our girls' boarding schools are filled with embryo musicians with real native talent. But these schools treat music as a side issue. Professional standards are cried down and there is a great deal of nonsense talked about not making too much of the technical side, the chief aim being, as they are wont to say, to fit girls to make "mu-

sic in the home," thus creating false standards and poor conceptions of the best composers.

I would recommend one of our mechanical pianos or a phonograph as an educator in the home rather than one of our boarding school graduates who has no knowledge of the production of tone or the mechanical equipment necessary to interpret the great masters. Technical proficiency must be back of musical ability, otherwise one's soul may burn with music, but the avenues to expression and demonstration will remain closed.

Our boarding schools should have an adequate department of music on professional lines. There is but one royal road to fine production. There is not one method of training for the professional and another for the amateur. I am far from advocating the stage for every talented student. One out of a thousand is fitted for such a career. But I advocate proficiency and perfection in any work attempted. In other words, the professional standard should be also the standard for the home.

Many of our schools seem hypnotized with the strife for quantity. Their students are given ten, fifteen, major subjects to attack, digest and finish. They are graduated, turned loose in the world, their education "finished," their lives to face, and no equipment.

Do we often find trained minds among our school graduates? Minds trained to respond quickly? To serve their owners at call, working, accurate machines?

The lack of this kind of mind in girls was usually ascribed to their sex. We are becoming more enlightened of late years.

From observation I would say that the ordinary girl's mind is overtaxed and overfatigued by the jumble of subjects she is given to study. And that exactness and mastery of the subjects she takes up are not generally required. She swallows masses of facts and at examinations she unburdens herself of them. The instrument itself—that fine, pliable, responsive instrument, the human mind—gets no real training at all.

There is no possibility of training the mind unless positive results can be obtained. For this reason an art with a mechanical foundation is a splendid means of educating the mind. Each step is the result of a voluntary thought, and as it evolves itself and becomes more complicated the interest grows. It is exciting to watch principles develop, to feel the channels of expression within yourself growing wider, more perfect. It is a marvelous developer of mind and character. Should any one doubt this I can only ask him to watch the process for himself. It develops accuracy and self-control. The co-ordinating faculties get special training, and it perfects to a degree the analytical powers.

To interpret a musical composition, however small, to a few people even, requires mental control and poise, good memory, perfect command over tone, phrasing, tempo, rhythm and dynamics.

Can this fail to develop the mental efficiency?

Our music students should be made to do this, holding always the highest professional standards in view. To lower the standard is to lower the whole attitude toward life.

There should be a consistent attitude toward art in our general schools as well as in our conservatories. The standard should be that nothing should be attempted in music unless the student is prepared to strive for the perfection of the artist. They may not be able always to cover a broad field; but fine workmanship, accuracy, and the perfect production should be kept always before them. Fewer might attempt it, but we should gain in quality, not only in one thing, but in our whole standard of living.

American music schools established on such a basis are bound to supersede the European institutions of the kind. And that day, which I hope is close at hand, will witness the appearance of the first full-fledged artists upon our concert stage who can be said in the present day language to be "made in America."

### No Official Negotiations Between Galli-Curci and the Metropolitan

With reference to the report published in MUSICAL AMERICA last week that Mme. Galli-Curci had been engaged to sing at the Metropolitan Opera House during the season 1919-1920, Charles L. Wagner, the singer's manager, said on Tuesday that there had been no negotiations of an official nature and declared that there was absolutely no basis for the rumor. According to present plans, said Mr. Wagner, Mme. Galli-Curci will complete her contract with the Chicago Opera Association.

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Dear MUSICAL AMERICA:

Slowly but surely those, especially the musicians, who were always more Germans than Americans, even in spite of the fact that they had taken out their citizenship papers and had lived a long time in this country, are having their eyes opened to the fact that the Germany of the past, and particularly the Germany that they knew, the Germany of *gemütlichkeit*, of the Christmas Tree, of song, of the great composers, the Germany that gave the world some of the greatest philosophers, scientists, doctors, is past and dead, and that there is a new Germany, a Germany of cruel, cold-blooded ruthlessness, which neither sees nor recognizes any moral law, indeed, any law, except the law of force, of the right of the strongest mailed fist to own peoples, their property, even their women.

And slowly but surely, too, these German musicians are awakening to the nefarious means used by the Kaiser's representatives in this country even before it got into the struggle itself. It certainly was a shock when the exposure came showing that emissaries of the Kaiser, including former Ambassador Bernstorff, had collected in this country, through the sale of German bonds, some thirty millions, a large part of which had been used to subsidize and buy up papers in this country in order to create propaganda favorable to the cause of Germany and of which nearly two millions went to the New York *Evening Mail*, one of the oldest established daily papers in this city.

As an instance of the change of sentiment of these musicians, which is of particular importance owing to the value of German music in itself and also owing to the large number and influence of the German musicians in this country, let me speak of one old German musician and teacher in New York, whom I have known for many years and who may be accepted as a type.

He came here when he was a comparatively young man, has played in the principal orchestras, won distinction at one time as a soloist, but for a number of years has confined himself to teaching and has turned out many pupils, among them some in the high ranks of society. He has a daughter married to an American and is a grandfather. He has two sons, one of whom went creditably through Columbia, but lost his life in an accident, and in that way contributed somewhat to the premature death of his mother. The other son is now in the United States Army as a volunteer. He is a fine type of the enthusiastic, whole-souled young American. The old man has been a citizen for twenty-five, if not thirty, years. He came here to better his condition, as he was always ready to admit, but principally because he could not stand the military domination that prevailed then in North Germany, in what is commonly known as Prussia. Yet, true to type, he has preserved a great love for the Fatherland.

He has never been able to reconcile himself wholly to what he calls the Calvinistic prejudices that exist here, especially with regard to interference with the right of leading your personal life in a quiet way, with a glass of wine or beer when you like it, with family or

friends, and he has also a more or less traditional dislike particularly of the English. He is inclined to adopt an amiable complacency to the Italians, whom he regards, more or less, as children. Towards the French his attitude has been the traditional one of ill-disguised contempt, changing recently to an admission that they have surprised him by their fighting power, for he had looked upon them as having become absolutely degenerate, in which regard he is typically German and shares the former prejudices of the English.

Let me not forget to say that all his children have been brought up in the public schools of New York. For his information he has been a constant reader of the *New-Yorker Staats-Zeitung*, the German paper, and has taken his view of life and events largely from that paper, which, as we know, in the early days of the war was very pro-German and naturally gave the news more or less colored in favor of the German cause. I go into these details because this old German musician represents so many thousands of his class all over this country. Now this man said to me not long ago:

"I am just as good an American as anyone. I hate militarism, but why do we blame the Kaiser that he represents force, when our own President in one of his latest speeches to Congress said that 'we must use force, force, force to the limit'?"

To which I replied:

"The difference between the force used by the Kaiser and the force that the United States proposes to use, as indicated by our President, lies first of all in the means and next in the objects."

"The Kaiser uses *Schrecklichkeit* as one of his greatest weapons. This includes the murder of peaceful non-combatants, the bombing of hospitals, the sinking of hospital ships, the murder of priests and little children, the raping of women, the order to take no prisoners, which includes the crucifixion alive of prisoners, their horrible treatment in detention camps, the use of poison gas, which he introduced. Then, too, the aims of the Kaiser and his adherents are the domination by force of peoples against their will, without any regard to their well being, or wishes, or development, and only with a view to their exploitation for the benefit of the conquerors."

"Now," I continued, "there will be no *Schrecklichkeit* on the part of the American soldiers and sailors, who will fight like men and not like beasts! Furthermore, we are not fighting for ourselves, except to preserve what we have, our liberties and rights. We are not fighting for dominion over other races. We are fighting for the right of a man to work out his destiny under the protection of law and the government. We represent the people, the mass, and that they shall not be exploited for the benefit of a few, whereas the Kaiser and his crowd view the mass with contempt. To them they are only *kannonenfutter*—food for cannon—to be used for the benefit, profit and support of the aristocratic few who have inherited privilege and power by divine right, as they claim. There is the difference."

The old musician looked at me sadly and said:

"My friend, when you speak of the rights of the people and that they shall not be exploited, as you say, for the benefit of the few, do you not know how little rights the people have in this country? What is my political right? To vote for the candidate of one party or another, often nothing but a figurehead. To pay high prices for everything because of the profiteering which goes on and which was there even before the war, through the trusts and other monopolies. And, please, what is my personal liberty? Now I am no longer to have a glass of wine or beer in my own house."

"The President says we must make the world safe for democracy. Well, I am a good democrat myself, and would like to see that. But what kind of democracy is it that we shall have with our new taxes? Now in what I say I do not merely express my own opinion, but the opinion of a great paper, which is the only one in English I have time to read. That is the New York *Evening Sun*. And I read it because it is always bright, informing, and there is not too much of it and not a lot of stuff about sports and jokes and things like that. Now in an article in the *Evening Sun* I read:

"The fact is this new departure in federal taxation appears to be made rather from the point of view of Scotland Neck, N. C., than from that of the United States."

"And it says of Scotland Neck that

it has a population of 1348, a railway station, a telegraph office, a money office and an express connection. I believe that is a reference to Mr. Claude Kitchen, who is the Democratic leader in the House of Representatives. So I ask, if such a man, who is limited in intelligence, limited in point of view, without much education, certainly without much knowledge of economic affairs—if he is to make the taxation for me, where is the benefit of democracy?"

I asked the old musician if he had ever felt that he wanted to go back to the Fatherland.

"Nein! Nein!" he roared. "To be the slave of those Junkers and those generals? Never! Never! Never!"

I present you this case, as I said, for the reason that one of the things that we have to do in this country, and which must come after the war, and perhaps will come through the war, is that we must set our own house in order. It needs cleaning up.

\* \* \*

If you want to know what a tremendous influence music has, especially in these times, you will get it not only from the reports of life in the trenches and how our boys, when they charge, go into the fight singing, but you will get it from situations where it has shown its power to allay panic.

The other day a British trans-Atlantic steamer arrived at an Atlantic port with a sensational story.

It seems that there were eight vessels in the convoy, including the *Orissa*, which, you remember, was sunk. The convoying warships were seven torpedo boat destroyers and two cruisers. All went well till a little before four o'clock one afternoon, when the passengers were preparing to have tea. They suddenly noticed one of the destroyers speeding around in front of their ship, which was the first vessel in the convoy. The destroyer was headed for the *Orissa*, which was at the back. They could see smoke pouring from the *Orissa's* funnel and that there was great excitement aboard. Life boats were being lowered and the crew was making ready to leave. The destroyer dropped several depth bombs near the *Orissa* and then signalled that she had sunk a submarine. They then saw that the *Orissa* was listing heavily to port. Soon she settled by the stern and went down.

Of course, there was much excitement on the ship when the full meaning of the incident got around. But they calmed down, and everybody went and dressed for supper as usual. At seven o'clock, when they were getting ready to go to supper, the lookout on the ship sighted a U-boat off the starboard side. They signalled the destroyers and at the same time opened up with four mortars pouring depth bombs. Two destroyers sped out from the convoy and fired shots into the U-boat, which began to sink. Just then a depth bomb from their own ship got her and blew her nearly out of the water. They went to supper after that, and their nerves were steady by the time the evening concert began in the saloon. But at 9.30 five blasts from the whistle gave warning of another U-boat attack. The women in the saloon, who had had about all the excitement they could stand for one day, began to get hysterical. Then it was that a young girl went quickly to the piano, struck up a lively air from one of the American musical comedies. The orchestra joined in and the men became calm. And so did the women, while at the time the ship's mortars opened another bombardment and they could hear shots from the destroyers. The firing ceased suddenly, and they learned that the U-boat had managed to escape.

Now try and vision, if you can, the frightful experience the passengers on that ship went through, not only because of all the various attacks and bombardments, but from actually seeing one of the fighting ships sinking before their very eyes. And yet, when it came to the supreme test, and they were all losing their nerve, becoming hysterical, a young girl was able to calm them by simply going to the piano and playing a popular air, with a chorus.

Doesn't that story have a moral? Doesn't it show how great is our need of music at this very time, and how foolish are those, especially the legislators, who would put even the slightest obstacle in the path of those who are endeavoring to give the people music at this time, legislators who do not realize that back of the music of the people are the musical industries and their products?

\* \* \*

Some music-lovers who met the distinguished French composer, Saint-Saëns, when he was in this country have been wondering what has become of him. I believe he is living quietly in Europe

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 136



Emil Oberhoffer, Conductor of the Symphony Orchestra That Has Made Minneapolis Famous.

on the Riviera. He has recently, you know, gotten into print in a furious controversy on the subject of "the real French painters." Saint-Saëns thinks that the new school is ridiculous, which brings to mind the fact that while he was here the great Frenchman gave many evidences that his viewpoint is that of a man who has learned nothing and forgotten nothing. In other words he has not moved with the times, has lived so within himself and been so satisfied with himself that he cannot even be fair to anything which is different from that which he has once known and admired.

You may recall, perhaps, that when he first came to this country and was asked what he thought of the American composer how he shrugged his shoulder and exclaimed, with a sardonic smile:

"I have never heard of him."

Which shows you that a man may be great as a composer, writer, thinker, in his special line, or in the work he has done in past years, but that, after all his viewpoint is very narrow. And that I am afraid, is the trouble with our good friend, Saint-Saëns. Nevertheless, he was very pleased to make all the money he could out of this country, even if he had never heard of the American composer.

\* \* \*

You may recall that some time ago, believe, Dr. Van Dyke proposed and got out an additional verse to the "Battle Hymn of the Republic." This prompted the daughter of the author of the hymn to enter a protest. Her ground was that the appeal of the song is to lovers of freedom everywhere, that it is international, universal, and that the proposed new stanza, dealing with the Huns, is purely occasional and would localize and cheapen the song, which deals with great principles and not with individuals, nor even with nations. And so Florence Howe Hall, the lady in question, suggested that Dr. Van Dyke get up an original composition of his own which people will be glad to sing if it is worthy, which no doubt it would be.

Miss Hall, who writes from High Bridge, N. J., expresses the sentiment of multitudes of people with regard to all the old folk-songs. They have acquired, in the course of time, whatever their intrinsic value as music or as poetry, may be, such a place in the hearts of the people who love them and sing them that it is pretty difficult to make any change in them. This is why so many of the efforts to tinker with the music and orchestration of the "Star-Spangled Banner" have come to naught. They simply have not been recognized. They have had their little day of newspaper and perhaps musical, notoriety and there it has ended.

Incidentally to this, another writer o

[Continued on page 8]

## MEPHISTO'S MUSINGS

[Continued from page 7]

eminence calls attention to the fact that if you will go over the songs most loved by the Germans to-day you will find they all have a martial character, showing the tendency of the nation, and that these songs have taken the place of the old songs of home, of happiness, of father, of mother, of love of children, of the song of birds and the pretty ways of domestic animals.

\* \* \*

It is now announced that when the illustrious Enrico Caruso goes into the "movie" business his leading support will be talented and charming Carolina White, who was a leading woman of the Chicago Opera Company in the season of 1916-17, and then went into concert work. She is also well known as an actress.

\* \* \*

Artists and musicians have a natural interest in the conduct of our great New York daily papers. And as the New York Herald has always been a power in the musical field, through its news and the fairness of its criticism, which was specially notable during the incumbency of Mr. Ziegler, who resigned to take up an important position with the Metropolitan Opera Company, I presume it may be interesting to these people to know that under the will of the late James Gordon Bennett, the Herald, which was left, as we all know, to found a great charity for poor newspaper men, has now come under the direction, as trustee, of Rodman Wanamaker, who also controls the Philadelphia Press, Record and North American.

Mr. Wanamaker is a man of force, of character. He has shown in the conduct of the Philadelphia papers with which he is associated unusual journalistic ability. These Philadelphia papers, which are not much known in New York City, reach a high standard, not only in

their news department, but particularly in their editorial and critical departments. In fact, I doubt whether the general standard of the New York press, with some notable exceptions, is up to them.

Under Mr. Wanamaker's direction the Herald no doubt will acquire new life and maintain the great prestige which it has won in the past. It is certainly important to those members of the profession and managers to know that in one regard the Herald maintains its power, namely, in its ability to give direct results to advertisers. Those who have tested the advertising columns of the Herald can bear testimony to this. They know that the results of their advertising even in papers of admitted larger circulation have not been anything like the results obtained from their announcements in the Herald. Whether it is because the Herald is read by a class with a larger purchasing power or by a more intelligent class is more than I would like to assert. But the fact remains.

\* \* \*

A story comes to me from Oakland, the great suburb of San Francisco, to the effect that during the recent Red Cross drive for \$100,000,000, when the excitement was at its height, some little children, all tots, decided to go into the drive on their own account. So they went around, begged, borrowed and stole between them a trombone, a clarinet, two stew-pot lids for cymbals, a snare drum, a piece of tin with a piece of wood to hit it with. Then they painted a Red Cross on their clothes and went around and by force of the music and the terror it inspired, they extracted from the unwilling hands and subterfugeously concealed safe deposit vaults of other children, the sum of 42 cents, which they then, with great satisfaction, and in triumph, turned over to the local Red Cross headquarters.

If this is the spirit of "the kids" in America, who can doubt the spirit of their fathers and mothers, says

Your

MEPHISTO.

## PITTSBURGH'S CIVIC MUSIC FLOURISHING

## New Municipal Band Is Splendid Asset—Community Singing's Big Role

PITTSBURGH, PA., July 27.—With the creation of a municipal band, and the institution of community singing at all summer concerts in the public parks, Pittsburgh, this summer, is taking its greatest stride forward in the field of community music. Forty picked musicians, under the direction of V. D. Nirella, perhaps the most popular bandmaster in the city, are giving a season of forty-two outdoor concerts in seven Pittsburgh parks.

Formerly, the city of Pittsburgh employed a number of local bands to give the summer concerts. The standards of programs and performances were the subject of public protest from several prominent Pittsburgh musicians. A movement was initiated, more than a year ago, for a municipal band with supervised programs. This movement was taken up by the Civic Club of Allegheny County, through a committee of musicians, and the present plan was developed and put into operation, in co-operation with the city department of public works.

The personnel of the band was selected by the Civic Club committee, which includes Will Earhart, director of music in the Pittsburgh public schools, and T. Carl Whitmer, Pittsburgh composer and teacher. This committee also supervises the programs, and, as a result, Bandmaster Nirella has been presenting programs made up almost entirely of the works of such composers as Rachmaninoff, Borodine, Tchaikovsky, Rubinstein, Verdi, Puccini, Mascagni, Ponchielli, Massenet, Gounod, Delibes, Bizet, Grieg, Elgar and Herbert. They have been received by audiences of from 2000 to 8000, with manifest pleasure.

One number on each program is devoted to singing by the audience. The national anthem, patriotic songs, popular war songs of the day, negro melodies of the Pittsburgh composer, Stephen C. Foster, and familiar old ballads are sung. Words of the songs are thrown upon large screens before the audience, and a member of a corps of chorus directors,

organized by Charles N. Boyd, a prominent Pittsburgh chorus leader, and under the general direction of Mr. Earhart, leads the singing at each concert. The Pittsburgh musicians who are members of this corps include I. K. Myers, John B. Ciebert, S. Richard Knotts, J. Warren Erb, David T. Moore, Fred Davies, J. W. McKelvie, J. M. Sloan and Ralph K. Merker.

Glendinning Keeble, for some years musical critic of the Pittsburgh Gazette-Times, left July 23 for Camp Lee, where he is now in training for military service. Mr. Keeble is thirty-one years old, and was one of the youngest and best-known music critics of this State. For several years he has occupied the chair of musical history in the department of music of the School of Applied Design, Carnegie Institute of Technology.

Mrs. D. M. Clemson of Pittsburgh, better known as Christine Miller Clemson, who before her marriage was one of the foremost American contraltos, again emerged from private life last week, to sing at several of the downtown rallies held in the interest of the recruiting campaign of the United States Marine Corps. Large crowds gave her tremendous ovations and her singing helped win many recruits. Ernest Lunt, director of the Mendelssohn Choir of Pittsburgh, conducted a volunteer chorus which sang at downtown rallies.

Music is a notable feature of the community religious services being held by a number of Pittsburgh churches in Carnegie Music Hall every Sunday night during the summer. The musical program is under the direction of Mrs. James Stephen Martin, widow of the late James Stephen Martin. Among the recent soloists at these services have been Marjorie Keil Benton, dramatic soprano; Emma S. Parenteau, contralto, and Alberta Murray, soprano. J. G.

## Ernest Kroeger Gives Unique Piano Recitals at Cornell

ITHACA, N. Y., July 28.—Ernest Kroeger has given three of a series of four Thursday afternoon piano recitals at Cornell University. The first of these, on July 11, consisted of small forms in piano compositions, and included shorter piano works of Beethoven, Schubert, Mendelssohn, Brahms, Chopin, Debussy, Grieg and others. The second program on the week following was an all-Liszt program. "Musical Water Scenes" made up the third program, and Mr. Kroeger gave interpretations of compositions depicting water scenes.

## Claudia Muzio's Art Holds Ravinia Opera-Goers Captive

Metropolitan Soprano Called the "Great Find of Summer in Chicago"—Warm Praise Also Bestowed on Other Principals—Excellent Performances of "Lakme," "Pagliacci" and "Manon" Mark Week—Other Chicago Music Notes

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, July 27, 1918.

RAVINIA PARK is upholding its reputation as an ideally pleasant place for the presentation of summer opera. The performances are of a high grade, the surroundings are delightful and the fact that the operas are sung in a pavilion combines the best points of both indoor and outdoor performances, the ease of hearing which would arise from an inclosed theater, and the cool airiness of *al fresco* productions.

It is quite a remarkable if not exceedingly large company which President Louis Eckstein has assembled for the ten weeks of the summer season. With Claudia Muzio and Mabel Garrison sharing the soprano rôles, Orville Harrold and Morgan Kingston as the tenors, Graham Marr and Millo Picco as baritones, Richard Hageman and Gennaro Papi as conductors, and Sophie Braslau as contralto, the performances are reasonably sure of being interesting, and so far they have fulfilled all prognostications. Perhaps the most hardworking member of the organization is Leon Rothier, the basso. He has been cast for all the important basso rôles, which means that he appears in the majority of the operas. He has become a great favorite with the Ravinia Park audiences because of his fine impersonations and robust, resonant voice, and there is good reason for the applause bestowed upon him. Miss Braslau likewise has a monopoly of the chief contralto rôles, but as they do not occur so frequently, she is billed often as the soloist in the orchestral concerts, and has won fame thereby.

A quite unusual number of productions have been first performances for the artists engaged therein; in fact they say frankly that one reason why the summer engagement at the park has attracted them is that it gives them one of the best opportunities in all America for increasing their repertoires. In "Lakme," which was sung on the night of June 20, the three principal rôles, *Lakme*, *Mallika* and *Gerald*, were first performances for Miss Garrison, Miss Braslau and Orville Harrold, who sang them. Yet the performance proceeded so smoothly that apologies were supererogatory. And this without a prompter, for one of the differences between Ravinia Park and other opera houses is that its stage boasts no prompter's box. One of the conductors was heard to admit privately that if any of the singers forgot their lines they would be expected to continue singing "La, la, la," but thus far no one has taken advantage of the permission. The circumstances betoken not only good singing, but much intelligence and much hard work on the part of the artists.

## Miss Garrison Delights

Miss Garrison sang Delibes' florid music delightfully, not only the "Bell Song," but the beautiful entrance song and the various bits of concerted music. She was ably assisted in the first act by Miss Braslau. The first act duet was a noteworthy performance.

One reason why "Lakme" is not more frequently given is the difficulty of the tenor rôle. It lies unbelievably high, making enormous demands, in spite of its lyric quality, on the resources of even the best equipped artists. Mr. Harrold made a deep impression for the skill with which he negotiated the solos and duets with which his rôle was so plentifully besprinkled. It was singing of a high order. There was also Rothier as *Nilakantha*, another superb impersonation.

The other half of the company appeared the next night in "Pagliacci." This is one of the operas which becomes a stellar vehicle for the particular artist appearing in it. Titta Ruffo used to make *Tonio* the star part. Caruso and Muratore make *Canio* the chief rôle. In this performance *Nedda* became the star,

and Claudia Muzio made her so. This was due not only to her remarkable singing but her still more remarkable acting, in voice, facial expression, pose of body, and, not the least, her disinclination to make an unnecessary gesture, which nevertheless left no blank spots in the interpretation. A good many sopranos are able to create interest in the scenes with *Tonio* and *Silvio*. Miss Muzio did this, but she also did what very few have been able to accomplish, created interest in the setting of the table in preparation for the mimic play. It was a simple device she used, one of the bits whose invention betokens genius, merely the timing of her actions with reference to the rhythm of the music. This did not in the least prevent her dominating the melodrama of the final scene. With her it was the tragedy of panic, and enormously effective. There are very few singing actresses who could not learn many things by watching the performances of this artist.

Miss Muzio returned to a more lyric mood a few nights later when she appeared in the name part of Massenet's "Manon," with Harrold, Rothier and Graham Marr in the other rôles. Here she was almost as effective, displaying a vein of comedy quite as deft as in her other more tragic rôles. Whether as *Nedda* to the excellent *Canio* of Kingston, as *Tosca* to the *Scarpia* of Rothier, or as *Manon* with Harrold as *des Grieux*, she is distinctly the great find of the summer in Chicago.

Richard Hageman's house in Glencoe, where he is living during the Ravinia Park season, is a popular rendezvous for many professional singers and accompanists, who are taking advantage of his stay to coach with him. Among the latest is Mrs. Sidney Polak, accompanist for the Baxter Studios, who will spend the month of August studying French and Russian songs with Mr. Hageman.

Henry Purmort Eames, the pianist and lecturer, has been giving a series of historical recitals during the summer session of the Cosmopolitan School of Music and Dramatic Art. At their conclusion he plans to give lecture recitals in Allegheny City, Pa., and Ludington, Mich., early in August.

Heniot Levy, pianist, and Herbert Butler, violinist, were the participants in the final recital of the American Conservatory's summer session on July 24. Three sonatas for piano and violin were played by the artists, namely, that by Grieg in C Minor, the Beethoven "Kreutzer," and one by Bassi in E Minor.

George Nelson Holt, basso, for a number of years one of the faculty of the Columbia School of Music, will leave Chicago late in August and depart for France where he will take up Red Cross work in the American army. He states that his absence from America will be of indefinite length, but in all probability not less than a year.

EDWARD C. MOORE.

## Many Next Season's Bookings for the Havens Trio

The Havens Trio, composed of Sylvain Noack, violinist; Alwin Schroeder, 'cellist, and Raymond Havens, pianist, is rapidly gaining a high position among ensemble organizations. Mr. Noack, who is assistant concert-master of the Boston Symphony, has successfully appeared as soloist with that orchestra, and both Mr. Havens and Mr. Schroeder have already established themselves as favorites among audiences throughout the country. Harry B. Williams, manager of the trio, has many dates booked for next season.

The Schroeder Trio, of which Mr. Schroeder is 'cellist, Mr. Noack violinist and Ethel Cave Cole pianist, has announced a series of four subscription concerts to be given in Bar Harbor, Me., at the residences of Mrs. Dimock, Mrs. Leeds and Mrs. Ladd on Aug. 6, 13, 20 and 27.

At the concert given by Conway and his Band at Willow Grove, Pa., on Sunday, July 21, Cora Tracy, contralto, scored a marked success in Arthur A. Penn's song, "The Magic of Your Eyes."

## Many Musical Celebrities Made New York Débuts in the Halcyon Days of '81

Seasons 1880-'81 and 1880-'82  
Rich in Important Events—  
Walter Damrosch, Sternberg,  
Franko Family, Alexander  
Lambert, George Henschel  
and Ernest Schelling Among  
Those Making Bows—New  
Native Scores Produced by  
Bial's Orchestra—Gala So-  
ciety Production of "Pa-  
tience"

TWO more seasons of great achievements, two more seasons in which musical life moved apace, with a dash and a vim such as I have hardly seen since. Numerous as were the attractions of the seasons 1880-'81 and 1881-'82, few were those I did not attend or in which I was not interested, and in contemplation of those days I feel almost the same enjoyment as I did then.

Of opera we had a super-abundance and we also had innumerable recitals, concerts, festivals, so that it is quite a task to speak of them all, and yet do justice to the really deserving ones. But before I proceed, may I be allowed to make a short retrospective review of the summer of 1880? Max Strakosch had revived "Pinafore" with Elma Delano at the Fifth Avenue Theater, and Gilmore was giving concerts with his famous band at Manhattan Beach, one of his principal attractions being Signor Raffayello, a celebrated euphonium-trombone soloist, whom he had brought from Milan. There had been also a concert tour of a company under Max Strakosch's management, consisting of Ole Bull, the violinist; Emma Thursby, Alfred S. Pease, pianist; Signor Brignoli and Signor Ferranti. As I recall, I believe it was upon their return to New York that Brignoli organized his own troupe to give "Don Pasquale" with Lablache, Tagliapietra and Papini. He gave a performance of this opera at a concert for his own benefit at Chickering Hall, with the assistance of Teresa Carreño, pianist; Mme. Chatterton Bohrer, harpist; Nina Marcy, soprano, and myself as accompanist. Another concert during the same month of May in which I also took part was given by Mme. Selvi, known as the "lady-tenor," assisted by Mme. Carreño, Evelina Hartz, soprano; Charles Werner, 'cellist, and Stoddard, baritone.

### Gerster's Return Disappointing

To return to the winter season about which I started to write: The Mapleson Italian Opera opened on Oct. 20 with "Lucia." Gerster, who had returned that season with greatly diminished powers, was a source of great disappointment to her followers, for, alas! her beautiful upper notes had almost entirely disappeared. This opera, however, passed off fairly well, owing to her strong supporting cast—Ravelli as *Edgardo*, Galassi as *Ashton* and Monti as *Raimondo*, with Arditi conducting. "La Favorita," given soon after, with Annie Louise Cary in the title rôle, also disappointed somewhat because of Campanini's indisposition.

The season at Steinway Hall opened auspiciously with Constantin Sternberg, the pianist, who made his début in America on Oct. 7 and scored a great success. He was assisted by Wilhelmj, the violinist, and toured the country that winter. Following his appearance the Franko



Musicians Who Came into Prominence in New York Music Circles in the Early '80's.  
Upper Left: Lena Little, Contralto; Upper Right: Eduardo Marzo, from a Caricature Made by Delfico in 1882; Lower Right: Alexander Lambert, the Distinguished Pianist; Lower Left: Carlo Spigaroli, Tenor, as "Manrico"

family made their bow to the New York public. Jeanne Franko, violinist, had already played the previous August, but it was in October, I believe, that the whole family, consisting of three girls and two boys, all extremely talented artists, gave a concert at Steinway Hall. On Dec. 7 George Henschel made his first appearance in a recital in conjunction with Lillian Bailey, soprano, who afterward became Mrs. Henschel, and W. H. Sherwood, pianist. Henschel made quite a good impression on his audience, but was criticized for being rather tame as a singer, still it was acknowledged that he interpreted Schubert's and Schumann's songs beautifully.

### Lambert's Début

It was also at Steinway Hall, on Dec. 27, that there was given the "Fourth Saalfeld Grand Popular Concert," at which Alexander Lambert, pianist, made his first appearance in New York. Other artists who took part in this concert were Amy Sherwin, Emily Winant, Signor Ferranti, Mr. Weed, the New York Philharmonic Club, F. de Leahodu, zither soloist, and Signor La Villa and myself as conductors. Thus it was that I had the pleasure of playing at the same concert with that ever genial and great musician, Alexander Lambert. Lambert's excellent playing was received with enthusiasm, but he did not remain in America after the winter. However, he returned in 1884 to make New York his home and both with his playing and his teaching has been one of the factors of the musical growth of this country. Another concert at which Mr. Lambert played was the testimonial

to James W. Morrissey at Delmonico's, when he played the "Kreutzer" Sonata with Bernard Mollenhauer. On that occasion it was also my good fortune to be one of the performers as accompanist to the singers, especially to Laura Schirmer-Mapleson, for whom I played always.

In December we had a repetition of the "Damnation of Faust" at the Academy of Music, under Leopold Damrosch's conductorship. Henschel singing the rôle of *Mephistopheles* instead of Remmert and Mlle. Alwina Valleria as *Marguerite*. Theodore Thomas gave concerts with his orchestra often, playing excerpts from the music dramas of Wagner, for which "liberty" he received from the composer, while calling on him at Bayreuth the following summer a severe reprimand for not consulting him as to *tempi*, interpretation, etc. The Philharmonic Society continued its usual concerts and on one occasion had Joseffy as soloist. Besides these two orchestras, there was also that of Rudolf Bial, which occasionally produced some new native works, one of them being the "Marmion Overture Symphonic" of Max Vogrich, at that time a newcomer to America. This, however, was not well received, and was considered rather crude in form and in lucid expression of ideas.

At Chickering Hall, Sherwood gave piano recitals and the New York Philharmonic Club continued the usual chamber music concerts, with S. B. Mills, Richard Hoffman and Mme. Marie Jonas as soloists. Other concerts were given by Werrenrath, tenor; by Henrietta Beebe, who had the assistance of Archer, the organist; Carlos Hasselbrink, the Cuban violinist, and others too numerous to mention.

Besides the Strakosch-Hess English Opera Company, with Mlle. Octave Torriani as principal star, we had the Emma Abbott Company, with Brignoli, who this time sang his rôles in Italian instead of persisting in his murder of Queen Elizabeth's language. I cannot speak of all the attractions of that season, though I do recall with pleasure Maurice Dangremont, violinist; Remen-

yi, violinist; Mme. Anna Bishop, who made one more appearance before retiring; Signor Morosini, pianist; Henry Mollenhauer, 'cellist, and all the concerts at Koster and Bial's Garden, at which the most prominent artists of the day appeared, among others Joseffy and Wilhelmj.

### New Patriotic Works

In these recollections I must not overlook Gilmore's great band concerts at the Twenty-second Regiment Armory, with Constantin Sternberg as soloist. It was at one of these concerts that Gilmore produced his anthem "Columbia" with a chorus of 300 voices from the Choral Union, and Dudley Buck's "Festival Overture on the 'Star-Spangled Banner'." That seemed to be the time of Mr. Buck's greatest fecundity, because I also see recorded in the items of those days an opera of his called "Deseret." However, the news items remark that it was a dreary, dismal sort of thing and that he had mistaken his vocation when he undertook to write a comic opera. Mapleson had his usual troubles at the opera that season, first with the failure of Gerster, then with the Custom House authorities, who would not allow the music and costumes for "Lohengrin" to pass without the payment of duties, and finally his difficulty in getting another prima donna for the remainder of the season. He succeeded at last in engaging Mme. Marie Rose, who was well received as *Mignon*.

The Music Festival at the Seventh Regiment Armory was surely a worthy climax to that very interesting season. Dr. Leopold Damrosch, with his usual wonderful energy, had been organizing these concerts and drilling the choruses of his societies and of the others that assisted all the winter, and the results were certainly highly gratifying to him and to the New York public, which thoroughly enjoyed the great artistic treat. The works performed were Handel's "Dettingen Te Deum," Rubinstein's "Tower of Babel," Berlioz's "Grand Requiem," Handel's "Messiah" and Beethoven's Ninth Symphony. The soloists were Mme. Gerster, Annie Louise Cary, Mrs. Imogene Brown, Signor Campanini, Myron Whitney and Samuel P. Warren, organist. At one of the concerts the Septet from "Tannhäuser" was sung by Mrs. Imogene Brown, and Messrs. Graf, Toedt, Stoddard, Sohst, Remmert and Heinrich. It was at this festival that Walter Damrosch made his first appearance, playing the solo part in the Esser version of Bach's Toccata.

Many were the pupils' concerts that year, the most notable ones being given by Signor Moderati, Signor Bandelari, Señor Ranieri Vilanova, Signor Paolo La Villa, Emilio Agramonte, Mme. Murio-Celli, William Courtney, Signor Morosini, Signor Fanciulli and myself, who in addition gave several successful ones at the Church of St. Agnes. At one of these I produced my First Mass.

Of the summer of 1881, as of the previous one, I have but little to say for the reason that I spent them in Europe and was out of touch with what was going on here. But I know that the cornet was still the rage and that Levy received \$500 a week at Brighton Beach, while Liberati played with Gilmore at Manhattan Beach.

### Another Notable Season

The season 1881-'82 was another very eventful one both as to opera and concerts. Mapleson was again the impresario at the Academy of Music, and his company consisted of Mlle. Virginia Ferni, Mlle. Valgera, Emma Juch, American soprano; Campanini, Ravelli, del Puente, Galassi and Novara. Later on he had no less an attraction than Adelina Patti, who was at her best yet and who sang her great rôles in "Traviata," "Barbiere," "Faust," "Trovatore" and "Lucia."

Mapleson also gave a revival of "L'Africaine" and of "Trovatore" with the tenor, Prevost, who rattled off high C's with the same prodigality as his worthy successor Tamagno, better known to the music-lovers of to-day.

Notwithstanding that he had failed, or rather made an assignment of his property the previous spring, Max Strakosch gave Italian opera again that winter at Booth's Theater, with Mme. Gerster, Mlle. Leslino (who did well in "Aida") and the tenor Gianhini.

Concerts of note were given by the Philharmonic Society, Thomas's Orchestra, Symphony and Oratorio Societies and by the Clara Louise Kellogg Company, with S. Liebling, pianist; by Louis Blumenberg, 'cellist; by Naham Franko, assisted by S. B. Mills, Mrs. Belle Cole, Charles Werner and Sam Franko; by

(Continued on page 10)

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## Many Musical Celebrities Made New York Debuts in the Halcyon Days of '81

[Continued from page 9]

the Mendelssohn Glee Club, under Joseph Mosenthal's leadership; by Lelie de Lussan, a new, rising American soprano; by George Magrath, American pianist; by Liberati, cornetist; by Carl Feininger and his chamber music organization; by Mme. Lablache, assisted by several singers from the opera, among which were Campanini, and by Mr. Skougaard-Severini, singer and vocal teacher. At many of these concerts I was the accompanist and director.

Other successful vocal teachers gave their usual concerts, among the new ones being Korbay, also a fine singer, who, however, soon after left this country to accept the position of vocal teacher at the Royal Academy in London. At one of my pupils' concerts that season I produced for the first time in America the "Stabat Mater" of Pergolesi, for female voices, which was very well received.

Among my pupils who were making a name I ought to mention Lena Little, Signor Carlo Spigaroli and Mrs. A. H. Miner. Miss Little was selected as soloist by Dr. L. Damrosch for one of his symphony concerts and sang the aria, "Furibondo," by Handel, making a fine impression. Signor Spigaroli, a tenor, with a delightful voice, became a member of the Kellogg Operatic Concert

Company and traveled with that organization several seasons.

In gleaning from my notes of that season I find that the youthful prodigy, Ernest Schelling, barely five years of age, made his first appearance at the Academy of Music in Philadelphia.

Another event that winter, more of society perhaps than of music, were the performances of "Patience" at Chickering Hall by New York society amateurs. It was the time of the craze of estheticism, promulgated by Oscar Wilde, and the operetta "Patience," by Gilbert and Sullivan, a satire of this cult, made a great success both in England and in America. Several amateurs from society circles of New York, with Mrs. Richard Irvin and Guido Eugene Cruger, a pupil of mine, as organizers, decided to give this operetta with all amateur talent and selected J. H. Kiley, the original *Bunthorne*, to direct the acting, and myself the musical part of it. The success of these performances was phenomenal and created a stir among the "four hundred" of that time, inasmuch as all the performers, both soloists and those in the chorus, were members of that set. The Philharmonic Orchestra was engaged with Naham Franko as first violin and for all the three performances at Chickering Hall, in which a stage was built for the occasion, the tickets were sold long in advance. It is

said that speculators got as much as \$30 apiece from late-comers.

The twenty *Love-Sick Maidens* comprised some of the sweet-voiced married and single women of New York society. The heavy dragoons, headed by Willie and Wintie Rutherford, followed by the tallest men in the Mendelssohn Glee Club and other tall and tuneful men about town, formed a most imposing background to the *Love-Sick Maidens*. Riley declared that in all his stage experience he had never seen anything so astoundingly magnificent as the entrance of the dragoons. The costumes of the women were elegant, many actually hand painted, and those of the men had been imported expressly from London. My pupil, Miss Little, sang *Lady Jane* and Mr. Cruger *Colonel Caverly*. Other pupils of mine were in the chorus. An enormous sale of seats, a dangerously packed house, a brilliant performance and a big balance for the Orthopedic Hospital were the results. The audience included many notable people, among whom was General George McClellan, then Governor of New Jersey.

The whole troupe (let us give it the real theatrical name) was invited by friends in Baltimore to give two performances at that Academy of Music, and I remember that we had among the spectators President Arthur, who came expressly from Washington.

J. E. Murphy and Lucille Elliott. Singers, players and audience joined in singing "America" at the close.

F. L. C. B.

### MCCORMACK REDUCING

If He Weighs More Than 200 by Fall Trainer Must Pay \$1,000

A special dispatch from Stamford, Conn., to the New York Sun says:

John McCormack, whose home is at Collender's Point, Noroton, Conn., is trying to reduce his weight, and at the same time he is betting that it can't be done. Despite Mr. McCormack's professional activities and his work for the Red Cross, the Knights of Columbus and other organizations he has taken on much weight in the last year.

About two weeks ago the singer went to Jack Cooper, the local trainer, who had charge of Colonel Roosevelt when he was reducing. Cooper found he weighed 230 1/4 pounds, and said he could bring him down to 200 in a month. The singer said it couldn't be done, whereupon Cooper offered to wager \$1,000 that he could do it. The upshot was that McCormack became a patient of Cooper, and if he weighs an ounce more than 200 pounds on Sept. 1 he will collect \$1,000 from the trainer.

"But mind," he says, "I don't want to win that wager."

The tenor goes to Cooper's place every forenoon and puts in two or three hours of work in the open and in the gymnasium, taking exactly the same course that Colonel Roosevelt followed, except that he does not remain on the place at night. He has undertaken to follow the trainer's advice as to diet at all times.

## Show Beauty of Negro Folk Songs in Unique Concert in St. Paul

Organization of Colored Singers Present Program of Old and New Racial Airs in War Benefit Program—Banded Together to Study "Only Real American Folk Music"

ST. PAUL, MINN., July 23.—A program of negro folk songs and a playlet, "Mine Eyes Have Seen," the latter written by Alice M. Dunbar-Nelson, widow of the Negro poet, Paul Lawrence Dunbar, constituted the substance of an entertainment given by the Folk Song Coterie of St. Paul and a group of colored players for the ostensible purpose of raising money to be applied to the furnishing of the game room of Uncle Sam's Club. The group of singers aims not alone to do its best in helping to win the war through the use of their racial music, which they regard as the only real American folk music. To this end these young people have begun a serious study of the Negro chants leading away from any semblance of burlesque, toward a faithful reproduction of the original expression of a people singing in reverent community, finding solace in a music developed through faith, suffering and tears. Modern music is also studied, as in the case of Burleigh and Dett.

The songs chosen for presentation were "Couldn't Hear Nobody Pray," led by Mrs. W. D. Smith in singing the first line and afterward taken up by the ensemble; "Steal away to Jesus," led in like manner by Mrs. Harriet Loomis Oliver; "Deep River," by Harry Burleigh, arranged for women's quartet, by Mrs. Oliver, Mrs. Smith, Mrs. B. C. Archer and Mrs. S. B. Mason; "Swing Low,



The Folk-Song Coterie of St. Paul, Organized for the Serious Study of Negro Folk-Songs. From Left to Right, Upper Row: Hattie Oliver, Birdie High, Lillian McKnight, Elnora Smith, Emma Archer, Cora Grissom. Lower Row: May Black Mason, Mrs. W. T. Francis, Bessie Miller

Sweet Chariot," led by Mrs. Mason, and the religious anthem, "Listen to the Lambs," by R. Nathaniel Dett, sung by the Coterie. Eleanor Rivers supplied the piano score in the last number. An encore number in which action was employed was "Everybody Talk About Heaven Ain't Goin' There." The complete roster of singers follows: Mrs. H. L. Oliver, Mrs. B. C. Archer, Mrs. W. G. Hood, Mrs. W. K. McKnight, Mrs. W. D. Smith, Mrs. W. B. Walker, Mrs. C. H. Miller, Mrs. G. K. Grissom, Mrs. J. H. Brown, Mrs. S. B. Mason, Mrs. H. High and Mrs. W. T. Francis.

Mrs. Francis is the moving spirit in

the Coterie, also in the group of players whom she directed in the presentation of the playlet, for which the folk music provided a suitable introduction and in which there was excellent patriotic and race propaganda. The kitchen of a humble Negro home in the North was the setting. Portraits of Presidents Washington and Wilson, of Booker T. Washington and Du Boise; pennants of Fisk, Meharry and Tuskegee provided atmosphere; the lines voiced the race ideal of national loyalty in a devoted little family. The parts were taken by Mr. A. V. Hall, Mr. Homer Goins, Martha Goins, Mamie Goins, Earl Walker, Mrs.

### PERSHING HOST TO MUSICIANS

James Stanley and Eleanor Stanley Guest of Staff in France

James Stanley, the American basso, and his wife, Eleanor Stanley, pianist, who are now in France singing for the soldiers of the Allies, have been entertained by General Pershing and his staff. Mr. Stanley writes to *MUSICAL AMERICA* about it: "The event was very delightful and we had to promise that we would return when he sent out the S. O. S. for us again. A little while later we ran across him again nearer the front and he almost 'stood the hotel on its ear' by crossing the dining room to give us the 'glad hand.'"

The Stanleys gave thirty-five performances in the first thirty days out, notwithstanding the fact that they lost two days in "getting out of range," as Mr. Stanley described in a letter published in *MUSICAL AMERICA* last month. Among the Americans they have met in France is Capt. Franklin P. Adams, the "F. P. A." of the New York *Tribune's* former "Conning Tower."

### Mildred Faas to Make Many Appearances This Summer

The concert calendar for Mildred Faas, Philadelphia soprano, includes many engagements, reaching far into the summer. Among her recent appearances where she sang with marked success were at Camp Crane, May 28; Frankford Symphony Orchestra, June 6; at the Base Hospital Wards and four Y. M. C. A. huts at Camp Dix, June 25; Ocean City Orchestra, June 29; Cape May, N. J., July 1, 2 and 3; at the opening of the Bristol Shipbuilding Company Y. M. C. A. in Bristol, Pa., July 5; soloist of the Choral Society in its presentation of "The Messiah," at Willow Grove, July 10, and Navy Camp, Lewes, Del., July 19. Miss Faas will also be heard as one of the featured soloists of the Cape May Orchestra in Cape May, N. J., Aug. 25.

Ben Redden of Mattapan, Mass., for three years a pupil of Arthur Wilson of Boston, is now under the management of Foster and David.

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## 9000 CHEER PAGEANT IN MINNEAPOLIS

Civic Players Make Début in  
Historic Spectacle with  
Musical Features

MINNEAPOLIS, MINN., July 22.—The Civic Players made their initial bow in an historic pageant, "The Torchbearers," before an audience of 9000 persons assembled in the plaza facing the Minneapolis Institute of Fine Arts. Louis L. Schwartz, president; Mary Cutler, pageant master, and Stanley R. Avery, newly elected president of the Civic Music League and director of pageant music, figured at the head of a long list of civic and industrial bodies involved in the elaborate production for the benefit of the Jewish War Relief Fund.

"The Torchbearers," written originally for the War Recreations Bureau for use in cantonments, was rewritten and special features added for this occasion. The appearance of *Mother Earth*, impersonated by Mrs. Arthur A. Law, was followed by the impressive delivery of the Prologue by Hilda Matzner Schwartz; a tableau, "Yesterday, Today and To-morrow," by Dr. Anna Helmholtz Phelan, Dr. Grete Egerer and Lena Falk Gjertsen; five Episodes, two Interludes and a Grand Finale.

Woman's place in the different epochs of the world's progress was pictured in the Cave Episode by the mother struggling for her offspring and in building the first hearth fire, thus establishing the home; in the Egyptian Episode, where the Jewish woman, *Miriam*, leads her people with their tablets of stone into the wilderness to become a nation of priests and holy people; in the Greek Episode with *Mother Earth* guarding and bearing aloft the torch of light leading the way for beauty, art, wisdom and learning; in the spectacle of Joan of Arc richly caparisoned on the snow-white palfrey leading on to Justice and Liberty, in the French Episode; in Pocahontas, saviour and aid to John Smith, in the fifth episode. Each act was accompanied by appropriate music by the orchestra, under Mr. Avery's direction. The choruses were trained by J. Austin Williams and Joseph Wolfe.

The first Interlude introduced a Water Dance under the direction of Valeria Ladd. The second Interlude introduced Washington, Lafayette and "Liberty," with a band of realistic refugees, under the direction of Josephine McPike, which brought deafening applause.

The climax came when several hundred soldiers and sailors from Fort Snelling and Dunwoody Naval Institute, with the band of the latter, took their places to the beat of "Johnny, Get Your Gun" in the "Court of Columbia," which constituted the Grand Finale. Nine thousand persons jumped to their feet and shouted themselves hoarse. Twelve hundred participants in the pageant assembled during a prolonged outpouring of wildly and confusedly articulate enthusiasm. Then came the hush of a dramatic moment, when appeared the venerable figure of the beloved Maria Sanford, professor emerita of the University of Minnesota, "best loved woman in the State," who made an address.

Those responsible as directors of episodes and tableaux were Margaret Sheridan, Helen Fish, Mrs. Arthur Brin, Mildred Jordan, Marguerite Kahn, Margaret Frisbie, Grace Boutelle, Ethel Farnsworth, Valeria Ladd, Mrs. M. F. Hanley, Frank F. Fletcher, Josephine McPike, Mrs. L. B. Newell, Mrs. A. A. Law, Evelyn Betcher. Twenty-four committees constituted the preparatory force. Barbara Bell, director of costumes, contributed much to the artistic effect.

The Civic Music League has elected the following officers for the coming year: Stanley R. Avery, president; Hamlin H. Hunt, first vice-president; W. L. Harris, second vice-president; Belle

## ALMA GLUCK SINGS AT FISHER'S ISLAND CELEBRATION OF FRENCH INDEPENDENCE



Left to Right: Col. Whitney; Alma Gluck, the Noted Soprano; Her Husband, Efrem Zimbalist, the Violinist; Col. Dorsey; Cap Meserve

THE French "Independence Day," July 14, commemorating the fall of the Bastille, was celebrated generally throughout the United States, special patriotic exercises marking the day at

all the United States army camps. At Fisher's Island, N. Y., Alma Gluck, the soprano, took a leading part in the celebration, at which she gave a program of French songs before an audience that

numbered several thousand. In the picture Mme. Gluck is shown with a group of men in uniform. Standing beside her is her husband, Efrem Zimbalist, the well-known violinist.

Beazelle, treasurer; Grace Boutelle, Mrs. Weed Munro, J. Austin Williams, directors. Mr. Avery states it as his intention to hold to the policies of William McPhail, retiring from a two years' term as president, and to the work toward three objective points—the giving of programs for camp entertainment at Fort Snelling and other concentration points in and near the city, conducting community "sings" in the school and city parks; entertaining musical celebrities who visit the city.

As a result of the meeting of Henry F. Burt of the War Camp Community Service with the Soldiers' and Sailors' Recreation Committee, of which Mrs. Cassus M. Ferguson is chairman, a plan has been arranged by means of which short programs shall become a part of the informal parties scheduled for the weekly entertainment of soldiers and sailors and to lead in community singing on these occasions. Mrs. C. N. Chadbourne, Robert Fullerton and Mrs. Burton L. Twichell have taken the matter in hand. F. L. C. B.

### Tamaki Miura Sings in Patriotic Celebration in New York

Mme. Tamaki Miura sang for American Girls' Day in Central Park, New York, last week. She also sang at the Independence Day celebration at the New York College Stadium for the Mayor's Committee of Women on National Defense. She sang the Japanese national anthem and for an encore, which was urgently demanded, an aria from "Madama Butterfly."

### Form Opera Company in New Orleans

NEW ORLEANS, LA., July 22.—A new popular priced grand opera company has been formed here under the direction of Max Soum. The name of the association is the New Orleans Opera Association.

### WANT YOUNG SOLOISTS FOR OPERA COMIQUE CHORUS

Hinshaw of the Society of American Singers Invites Young Artists to Assist in Productions

In preparation for the Opera Comique season of the Society of American Singers of New York a general invitation is being issued to young soloists to join the chorus. Believing that the chorus is the place for young artists to learn their repertoire routine, William Wade Hinshaw, president of the Society of American Singers, has decided to provide this opportunity for general work. In due time Mr. Hinshaw believes that this procedure will help bring the best singing chorus to Broadway that has ever been heard.

"There are so many splendid young men and women," he says, "who have not the experience or stage training to take principal parts and yet have excellent voices. This opportunity will give them the chance of their lives to see and be part of the great comic operas in rehearsals and performances."

The Society of American Singers, which opens Sept. 30 at the Park Theater, is producing the best known light operas all in English. The principals, including the foremost American singers, are giving their services in a co-operative way, taking their pay out of the profits. Applications for the chorus should be made in writing at once to the Park Theater. The only requisites are that the singer be American born, have a good voice and a good appearance, it is announced.

### Three Thousand Hear Iowa University Band

WATERLOO, IOWA, July 23.—The State University military band gave the closing concerts at the Chautauqua last evening and afternoon. This band is composed of twenty-one enlisted men from the officers' training school and all good musicians, who were selected from 400 applicants. Sunday evening the Oxford Company gave a concert of sacred and oratorical music in solo and quartet numbers. There was an audience of 3000 in attendance. The most prominent musical number of the Chautauqua this season was the concerts given by the Ole Theobaldi Concert Company, Friday afternoon and evening. The entire company, composed of Ole Theobaldi, violin-

ist; Helen Kellere, pianist, and Margaret Taggart Blastus, lyric soprano, receive great appreciation from the large audience. B. C.

### Grey, Scotney and Howard White Sing Famous Arias with Leman Orchestra

ATLANTIC CITY, N. J., July 22.—The Leman Symphony Orchestra was heard on Sunday last in Saint-Saëns's "Danse Macabre," Weber's "Invitation to the Dance" and Schubert's "Marche Militaire," the "Rienzi" Overture and "The Nightless Land," by Pinsuti. Soloists were Bert Comfort and Benjamin Scheibman, Jere Shaw, American tenor and Katherine Grey, soprano. At the afternoon concert Miss Grey was heard in Gounod's "Waltz Song" from "Roméo and Juliet."

In the evening an Australian soprano, Evelyn Scotney, sang "The Brilliant Bird," by David; "The Swan" by Saint-Saëns; Howard White's "The Robin's Song" and Komzak's "Fair Tales." Howard White, the American baritone, sang Verdi's "O tu Palermo." J. V. B.

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# AMERICAN SCORES HEARD AT STADIUM

## Scherzo by Carter Among Mr. Volpe's Offerings—The Week in Review

Friday evening, July 26, was "Symphony Night" at the Stadium and, as one observer remarked, "symphony night without a symphony." But in place of the usual symphony Mr. Volpe presented Moussorgsky's unduly neglected tone-poem, "A Night on the Bald Mount," a work that has in it more real substance than all the symphonies of such persons as Glazounoff and Taneieff and a great deal of the much played music of Tchaikovsky. His reading of this work was extraordinarily felicitous and it is a tribute to the audience that was present that the work was so thrillingly applauded; for it is assuredly not the kind of thing that is for the delectation of the groundlings.

Continuing his policy of a generous attitude to the American composer, Mr. Volpe included on his program at this concert Ernest Carter's Scherzo and A. Walter Kramer's "Two Sketches for Orchestra—I. Valse Triste, II. Chant Fègre." The Carter Scherzo, Schumannesque in feeling and very deftly orchestrated, won decided favor and at the end Mr. Carter, who was seated at one of the tables with his family, was called on by Mr. Volpe to acknowledge the applause. He came forward to the platform and was given hearty applause. He was in khaki, having entered the service as a Y. M. C. A. secretary for the duration of the war.

Marguerite Namara, soprano, was the soloist of the evening and won immediate favor for her singing of the Gavotte from Massenet's "Manon." She followed with Zo Elliott's "There's a Long, Long Trail" and as a second extra gave Florence Parr Gere's "I Am the Wind." Her success with her hearers was distinct.

The orchestral numbers included also the Norwegian Rhapsody and Glinka's Kamarinskaja, while the chorus sang very raggedly the "Coronation Scene" from Moussorgsky's "Boris"; on the other hand, they sang very well the choruses, "Feste e Pane" from "Gioconda" and "Zitti-Zitti" and "Scorrendo nite" from "Rigoletto."

On Thursday evening, July 25, there were three soloists, Constance Balfour, soprano; Charles Gallagher, bass, and Stanislaw Berini, tenor. Mr. Volpe offered an operatic program, opening with the old but not uninteresting Verdi overture, "Sicilian Vespers." Miss Balfour drew much applause at the close of her singing of the aria, "Depuis le Jour" from Charpentier's "Louise," and as an encore she added Joseph Carl Breil's "Song of the Soul," which she sang with brilliance. She also sang the music of

Marguerite in the Church Scene from Gounod's "Faust" with Mr. Gallagher, and in the trio from the same opera with Messrs. Gallagher and Berini. The audience gave her a warm welcome.

Mr. Gallagher's singing of the aria, "Il lacerato Spirito" from Verdi's "Simon Boccanegra" was keenly enjoyed. He has a remarkably smooth organ, which he uses with artistic taste and feeling. He was unfortunate in his choice of an encore, singing Carissimi's "Vittoria, Vittoria," which is quite out of place with orchestral accompaniment, especially when the accompaniment has not been rehearsed. In the "Faust" music Mr. Gallagher also did splendid work. Mr. Berini sang the "Salut de meure" aria and in the trio with the other soloists.

The section of the Metropolitan Opera Chorus, under Giulio Setti, sang in the Church Scene and the "Soldiers' Chorus" from "Faust" and the "Anvil Chorus" from "Il Trovatore," while the other orchestral numbers were the "William Tell" Overture and a "Trovatore" Fantasy. (A. W. K.)

Clara Kwapiszewska, soprano, and Ernest Davis, tenor, were the soloists at the Monday night performance at the Stadium. Miss Kwapiszewska was applauded with enthusiasm after her singing of the Rondo from "Lucia," although at times she seemed to lack composure in her singing. Ernest Davis was at his best in the "Cielo e Mar" from "Gioconda." The orchestral numbers making up the popular program were Adam's Overture, "If I Were King"; a Fantasy on "Aida"; Ballet Suite, "Coppelia," Delibes; Liszt's Second Rhapsody, selections from "The Mikado" and the "Egyptian Ballet" Suite by Luigini.

At the "Symphony Night" on Tuesday Mr. Volpe gave as his chief symphonic numbers Dvorak's "Carnival" Overture and the Largo from the "New World" Symphony. Madeleine McGuigan, a young violinist, revealed fine musicianship in her playing of a part of the Wieniawski Concerto in D Minor. Mabel Preston Hall, the soprano, was the second soloist and the "Voi lo sapete" gave her an opportunity to display her vocal powers. Other numbers on the orchestral program were "Les Préludes," Liszt; Glazounoff's "Stenka Razin," Järnefelt's "Berceuse" and "Prelude" and the "Farandole" from "L'Arlésienne."

### Setti's Forces Again Heard

The Metropolitan Opera Chorus again became a feature of the concerts on Wednesday night, adding as ever a distinctive touch to the program. The "Gypsy Chorus" from the third act of "Trovatore" and choruses from "Pagliacci" and "Prince Igor" were given with the full, rich volume which Mr. Setti always obtains from his singers. Donna Easley, soprano, and Richard Parks, basso, were the soloists. Miss Easley sang an aria from "Ernani" and the

Polonaise from "Puritani," while Mr. Parks gave the Serenade from "Faust." The orchestra played the Overture to "Zampa," "Peer Gynt" Suite and the "Poet and Peasant" Overture.

With her fine range of voice and splendid tone, Florence Macbeth, the soloist on Saturday night, contributed much to the program in her two solo numbers, the "Shadow Song" from "Dinorah" and the "Caro Nome" from "Rigoletto." Recalled repeatedly, Miss Macbeth gave "Annie Laurie" and "Coming Through the Rye." Mr. Setti led his choristers through the "Gypsy Chorus" from "Trovatore," the "Soldiers' Chorus" from "Faust" and the "Anvil Chorus" from "Trovatore." The chorus and orchestra combined in giving the Opening Chorus, Intermezzo and the Easter Hymn from "Cavalleria Rusticana." The March from Berlioz's

"Damnation of Faust," Tchaikovsky's "March Slav" and "Overture, 'Light Cavalry,'" by Suppé, concluded the program.

Both Blanche Arral, soprano, and Alma Beck, contralto, the soloists on Sunday evening, received enthusiastic welcomes from the audience and were recalled for encores. Miss Arral sang the aria of *Titania* from "Mignon," and Miss Beck interpreted "Mon Coeur" from "Samson and Delilah." In the "Habañera" from "Carmen" Miss Beck sang splendidly, assisted ably by the chorus. The Metropolitan singers offered the chorus from Act I of "Marta," the "Bell Song" from "Pagliacci" and a chorus from "Prince Igor." The march from "The Prophet," the "1812" Overture of Tchaikovsky and a "Rigoletto" Fantasy were the numbers given by the orchestra.

## NOTES OF THE CHICAGO STUDIOS

Chicago, July 27, 1918.

THE final concert of the season by Chicago Musical College students was given at the Ziegfeld Theater on the morning of July 26. Pupils of the piano, violin and vocal departments participated. Anna Mistrofsky played MacDowell's Concert Etude; Maple Barker sang "Love, By Thy Aid," from Saint-Saëns' "Samson and Delilah"; Esther Sopkin played Liadoff's "Barcarolle" and the Rameau-Godowsky "Tambourin"; Ligia Zabrocki sang Del Acqua's "Villanelle"; Ethel Elkins played Sarasate's Eighth Spanish Dance; Alice Pihl sang "Voi che sapete," from Mozart's "The Marriage of Figaro"; Kathryn Whitfield played Rachmaninoff's "Melodie" and Arensky's "Bigarrue"; Gilbert Ross played Sarasate's "Gipsy Airs"; Naomi Brown Hamilton sang "Ah, fors è lui," from "Traviata," and Helen Prindiville played Liszt's "Au Bord d'une Source."

A program arranged by Maude Frances Donovan, of the Chicago Musical College School of Expression, was given at Great Lakes Naval Training Station on July 24. Among her pupils taking part were Helen Hagen, Marie Gores, Mary Dowdy, Mrs. M. Taylor, Carmen Rooker and Ada O'Donnell. The accompanists were Marie Simons and Marion Bergman.

Ben Zimmerhoff, violinist, pupil of Max Fischel, appeared with great success at the patriotic concert given last week by the American Choral Society at the Municipal Pier.

Bertha Bribben, pupil of Leon Sametini, has been engaged to play at Ravinia Park at a concert with the Chicago Symphony Orchestra. Another pupil of Mr. Sametini, Louise Eldridge, has been appointed head of the violin department at the University of Oklahoma.

Whitney Tew presented more than twenty of his pupils in a patriotic pro-

gram last Sunday afternoon in his spacious studios. The singing of "The Star-Spangled Banner," by a chorus of young ladies led by Mr. Tew, was one of the delightful features of the afternoon. Mr. Tew gave a brief patriotic address in which he emphasized the important part music is playing in the winning of the war for the Allies. Mlle. Roxan D'Oex, coloratura, sang the Shadow Song from "Dinorah," and "Esto Mihi," a song written by the Chicago composer, Herbert Wrightson, especially for Mlle. D'Oex, and which requires a range of three octaves and a half. Mlle. D'Oex found the number well within her range, and in both numbers displayed a lovely tone quality. Sada Marsh MacNab's singing of Campbell-Tipton's "The Spirit Flower" revealed a voice of great flexibility and clarity. Winnifred Cline, who possesses a rich contralto voice of remarkable range, was heard in an aria from "Mignon" and Berger's "In Flanders Field."

Others who acquitted themselves excellently were Alice Schaffner, Emma Berg, John A. Alcott, Elizabeth MacIntosh, Mlle. Crevecoeur, Pauline Bernstein, Elsie Melins, Cecelia Backes and Robert S. Cook. M. A. McLEOD.

Piano pupils of Addison Harmon Briscoe appeared in a joint recital with voice and piano pupils of Lillian Thomas Johnston at the Briscoe-Johnston studios, Sunday afternoon, July 14. A large number of interested friends and patrons were present, who pronounced the event a successful one. Fine support was rendered by Mrs. Johnston's accompaniment.

In addition to the numbers performed by pupils, Mrs. Johnston gave two songs—the waltz song, "Carmena," by Wilson, and the dramatic soprano aria from Lehmann's "Persian Garden," with Mr. Briscoe accompanying artistically. A pleasant diversion was a reading, "The Pickaninny," in negro dialect, by Mr. Briscoe.

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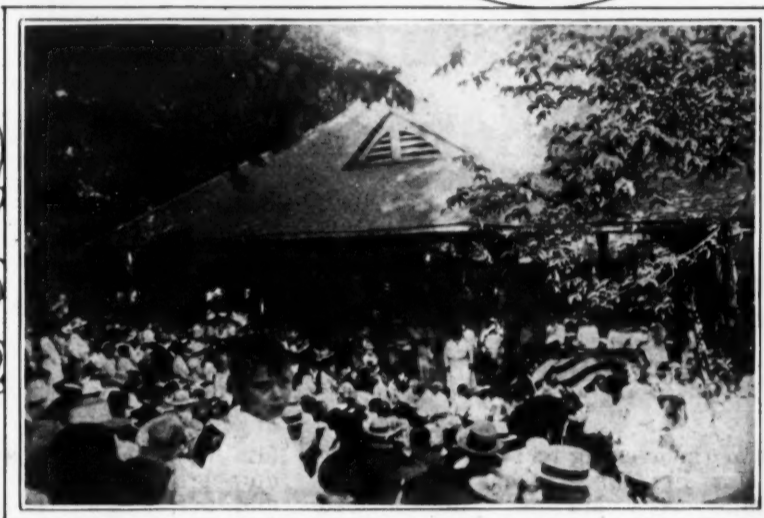
## MOLINE, ILL., SUBSTITUTES COMMUNITY "SINGS" FOR SUNDAY EVENING SERMONS

Ministers Co-operate in Unique Movement—City Gives Open-Air "Twilight Song Fests" Monthly—5000 Join Choral Celebration in Park on Fourth, and Sing Works by Illinois Writers — Give Marching-Singing Pageant—Farrar and Hackett Heard in Recital

MOLINE, ILL., July 15.—Community singing, which is making strides all over the country at this time, is being fostered enthusiastically in Moline with pronounced success. The Helping Hand Ladies' Chorus of fifty-five voices and the Harmony Club, a male chorus of twenty-five voices, under the direction of their leader, Mary Lindsay-Oliver, have been in constant public activity during the past month.

The Ladies' Chorus was heard in Peoria, Ill., at the first convention of the Illinois Federation of Music Clubs on the war song program on June 15, having been asked to represent this section of the State in choral singing. Besides three special choral numbers, the chorus assisted Herbert Miller, Chicago baritone, who gave the solo part to "Hereafter?" a song by Mary Lindsay-Oliver, one of the successes of a program that contained songs by Carpenter, McDermid, Burleigh, Stock and several other well-known Illinois composers. A large community "sing" was given the following day in Bradley Park by the convention, in which the Moline chorus was also featured, and sang to about 4000 persons, besides helping the 4000 to sing.

An open-air "Twilight Songfest" was arranged on Sunday, June 30, for Prospect Park in Moline, but because of the heavy rains it was held instead in the High School auditorium to a capacity house. The co-operation of the ministers of various churches permitted this occasion to take the place of the usual evening services in the churches, and so successful and inspiring did it prove that another will be arranged in September and once a month throughout the year. The program consisted of numbers by both the men's and women's cho-



Recent Community Celebrations in Moline, Ill. Upper Right: Mary Lindsay-Oliver, Leading Her Chorus on Horseback in a Civic Music Parade. Upper Left: The Chorus of the Helping Hand Club and the Harmony Club Men's Chorus, in a Concert at Prospect Park. Lower Right: A Small Part of the Audience at an Outdoor "Sing." Lower Left: Some Members of the Helping Hand Chorus Touring the City, Singing, in a Special Vehicle.

ruses; solos by some of the professional members, and the director encouraged the audience to join in such numbers as the "Star-Spangled Banner," "America," "Keep the Home Fires Burning," "Land o' Mine" and "There's a Long, Long Trail," and obtained excellent response. The following Sunday the choruses were asked to give several of these community songs at the evening service in the new Congregational Church and to include Mary Lindsay-Oliver's "Hereafter?" the solo part of which was sung by Mrs. George Weaver.

On July 4 the City Committee had decided that music should be a special feature of the day, and with Mary Lind-

say-Oliver in charge, a program was given in the park to an audience of about 5000. In this program two new songs by Illinois writers were introduced: "When the Old Flag Floats on the Breeze," by Paul Blakemore, a young college student and a former pupil at the Oliver studios; "We're Here, La Fayette, We're Here," by J. Auten. In the city parade some members of the Ladies' Chorus appeared on a float led by their director, who conducted the singing on horseback with her riding crop.

That these choruses are doing good work for music and patriotism in the community is evidenced by the fact that they have been engaged to sing for the

naturalization meeting of new American citizens in September at the Rock Island Court House.

Geraldine Farrar and Arthur Hackett were heard in recital in the Augustana Gymnasium Auditorium recently. The event drew a large house. The tenor, who was in splendid voice, appealed strongly with his excellent musicianship.

Students' recitals have been given frequently during the past few weeks, four being given at the Oliver studios. Hazel Brashear, a young pianist of promise, pupil of Mary Lindsay-Oliver, appeared in recital, assisted by Eunice Baumbach, soprano; Myra Wood, mezzo-soprano, and Teresa Schlim, mezzo-soprano.

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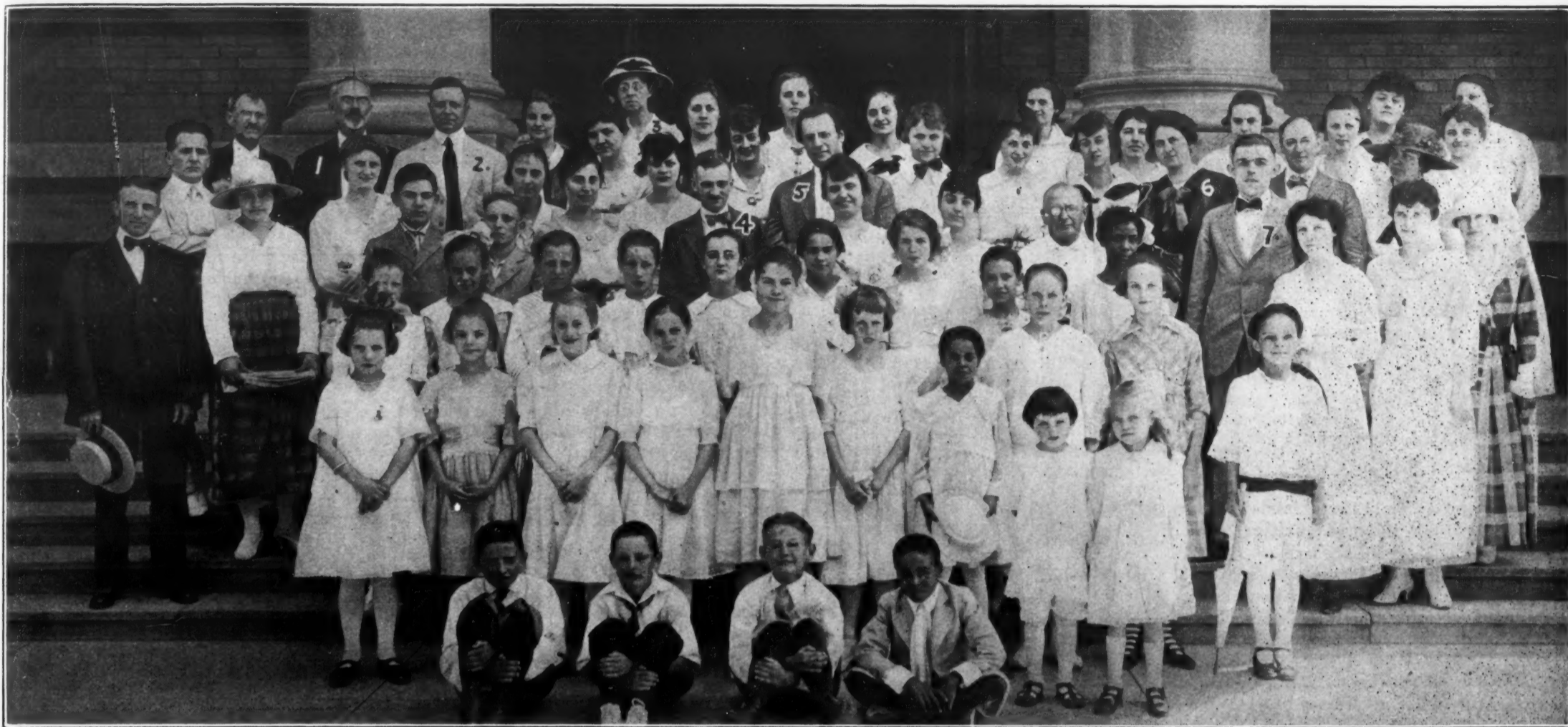
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LINCOLN, NEB., July 20.—A Teachers' Institute, unique in that all the teachers present were supervisors of music in the public schools of their communities, which has been held the past five weeks in Lincoln, came to a close last evening. The Institute has been very successful, and was the means of arousing and furthering interest in right teaching methods, community music and the encouragement of American composition. H. O. Ferguson, supervisor of the Lincoln city schools, was in charge of the conference, the meetings of which were held at the University School of Music.

During the five weeks' conference teachers were in attendance from all over Nebraska and from communities in Wyoming, Colorado, the Dakotas and Iowa as well, and the staff of lecturers included National President Osbourne McConathy of the Supervisors' Conference and T. P. Giddings of Minneapolis. Lucy M. Haywood, assistant supervisor of the Lincoln schools, conducted courses

in high school harmony (a subject in which Miss Haywood has done successful pioneering) and in public school musical appreciation.

Round table discussions were held during the session, several of these being conducted by Cora Conaway of York, Reese Solomon of Fremont and L. F. Stoddard of the Columbus schools. Ac-

tual practice teaching was done at the conference, several score of Lincoln children forming the Model School, and the relation of music to the work of the story-teller and play supervisor was illustrated by Mrs. C. O. Bruce.

Those in attendance did practical community work while in Lincoln, many of the teachers assisting with the series of

concerts given at the Temple Theater and other gathering places for the enjoyment of the 900 soldiers encamped at the University of Nebraska.

MUSICAL AMERICA was the "text-book" of all current topic discussions at the conference, and its use was advised in Musical Appreciation work.

H. G. K.

### REGNEAS ARTISTS IN CONCERT

Singers Studying with New York Teacher Score in Raymond, Me.

RAYMOND, ME., July 24.—For the benefit of the Boy and Girl Scouts of this community a concert was given last evening by the artists working with Joseph Regneas, the New York vocal instructor, at Forhan Hall. The concert netted a goodly sum for the fund.

Joan Marse, soprano, who has been studying with Mr. Regneas all last winter, made an excellent impression in groups of songs by Ronald, Scott, Thayer, Sans-Souci, Ware and Victor Harris. Miss Marse is a graduate of

the Cincinnati College of Music, where she won a gold medal and is now soloist at the First Presbyterian Church of Englewood, N. J., and also at Temple Beth-El, New York. Her artistic singing aroused hearty approval. Under Mr. Regneas's guidance she is preparing for an operatic career. She will give a recital in his New York studio the end of October.

Clara Gelb, who is studying piano with Alberto Jonas and voice with Mr. Regneas, appeared on this program as a pianist, playing Rachmaninoff, Liszt, Mendelssohn and Chopin works admirably. Gladys Mai Reeves, a little dancer of seven years, the daughter of one of Mr. Regneas's pupils from Memphis, Tenn., charmed with her performances. The women of the "Regneas Circle," a chorus of sixteen soloists, sang delightfully compositions by Barnby, Hadley, Marzo, Brockway and Rogers, directed by Blanche Barbot. Miss Barbot also played the accompaniments for Miss Marse.

### Casualties in the Service

In the casualty lists recently reported from Washington appear the name of Lewis A. Sisson, musician, of Inksker, N. D., severely wounded, and of Allan Bertram Croke, musician, of Arlington Heights, Mass., missing from the torpedoed cruiser San Diego.

### SPALDING PLAYS IN ROME

American Violinist-Lieutenant in Great Outdoor Concert

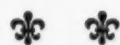
Word has just reached Manager George Brown of a remarkable success scored recently in Rome by Lieut. Albert Spalding, the famous American violinist, now attached to the American Aviation Forces in Italy. The occasion was a monster benefit concert given in the open air in honor of the oppressed nations, Poland, Belgium, Italia Irredenta, Serbia, Bohemia and Russia, and each nation was represented on the program by the works of some of their composers. Spalding represented Poland, playing some of the violin compositions of Wieniawski. Mattia Battistini, the great Italian baritone, was the other soloist, while Georges Pomerantzew conducted a specially augmented orchestra. The complete program follows:

(To Bohemia), Overture, Smetana, Orchestra; (To Russia), Second Symphony, Tchaikovsky, Orchestra; (To Poland), Romance, Polonaise in A, Wieniawski, Lieut. Albert Spalding; (To Serbia and Belgium), Group of Native Songs, Selected, Sig. Mattia Battistini; (To Italia Irredenta), Overture, Zandonai, Orchestra.

The concert was given at the Villa de Medici on Sunday afternoon, June 23.

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IN music as in painting there are two great classes. There are those who paint the orgy of life—brilliant and colorful. And in the second class are the more delicate souls: the etchers, those who limn life in the miniature. Thus, for instance, a Chinese amulet with its delicate carvings may hold us breathless, convinced that it is a creation of Faerie.

So in music: there are those who love to interpret the vibrant and rugged. Then there are the "pastel artists" of music. Of these last the master, par excellence, is George Barrère, the flautist, who seeks his inspiration, so to speak, in the faint light of dawn.

In the flautist's studio the writer talked with Mr. Barrère, who only with much reticence spoke of his music. One could not blame him even had he been annoyed, for after all, it is troublesome to be asked a recipe or a formula for making wisps of clouds—and that is what Mr. Barrère's music is.

"My ensemble?" he began. "Well, that was first organized in France as the Société Moderne d'Instruments à Vent. Then when I came to America with Mr. Damrosch to join the New York Symphony I started the organization here.

"When I first began, chamber music was new to the American audience, but since then the love for the intimate type of music has made rapid strides and chamber music organizations are spring-

ing up all over the country. Organizations of wind instruments similar to my own are being started, and I get many requests for advice and for music from their members. I think these organizations should be thoroughly encouraged.

"Personally, I believe, it bespeaks tremendously for the progress this country has made in the last few years—this increased taste for the intimate type of music. And I think after the war this is going to be still more marked. Just now the engrossing thing is the war, and we musicians will just go on with our work as in the past, but after the war will come the great impetus.

"In America the true school will begin to be developed. Now, of course, you have many splendid composers, but the greater part of them are not really American composers. If you remove the artistic varnish, you find beneath some European tendency or influence: whether French, Italian or German. But the pupils of these composers, however, will produce the true American school. The world is waiting for the new development in music, and I believe it shall be created in America.

"France, too, shall reap great musical benefit from the war. After the conflict there shall be a new type of music written in France—of a greater, more dignified kind. It shall probably follow Debussy. Of course, when I say follow I do not mean imitate, for imitation alone, without the science and inspiration behind it, is never lasting. We have had many such, whose work has failed because it was merely imitative. It is like our French-fable—perhaps you have it in English about the Frog Who Wanted to Be a Bull."

"And what of your Little Symphony and its new affiliation with the Pavley-Oukrainsky Ballet?" the writer asked.

"Well," continued Mr. Barrère, "I have always believed that every picture must have its proper frame. Thus, one would not expect the great symphony orchestras to do those delicate works of Haydn and Mozart—it would seem incongruous. And so the Little Symphony was organized to do the more intimate

symphonic compositions, the more delicate ones. It would be equally ridiculous for us to attempt the magnificent and colossal works of Strauss or Wagner.

"The blending of the two forces of the Pavley-Oukrainsky Ballet and the Little Symphony was also to put the picture in the proper frame. The Ballet Russe was a brilliant combination of color and music and dancing—all in glorious, striking form. Our own ballet is to be far different, more delicate, presenting the unfamiliar and serene types of music. And for this combination the two forces must be compatible—and so the Little Symphony and the Ballet were combined.

"Now that I have left the New York Symphony," the flautist continued, "I shall spend all my time with my organizations. The directors of the New York

Symphony have always been most generous in their treatment of me. They released me whenever I went on tour and permitted one of my artist pupils to play in my place during my absence. But last year I was away so often that I felt it was unfair to the Symphony and to myself. For often I would return from a tour with one of my own organizations, and immediately have to go on a tour with the Symphony—it was quite too much.

"I shall go on with my work and my organizations now," concluded M. Barrère, "and continue as I have been doing, and *Après la Guerre*—"

And one may begin to anticipate Barrère's pastel interpretations of the new American and French music which is to be created with the coming of peace.

F. R. GRANT.

## SEATTLE BOOKS NOTED ARTISTS FOR FALL

**Managers Place Prominent Soloists on Local Series—Leila Doubleday in Musicales**

SEATTLE, WASH., July 22.—With the season of 1917-1918 just finished, plans for the music season of 1918-1919 are well under way. Alma Voedisch, impresario of New York City, has been in the city for the past two weeks booking four well-known artists—Yvonne de Tréville, Theodore Spiering, Marie Morrissey and Mme. Florence Bodinoff. Miss Voedisch was a guest at the luncheon of the Community Singing Committee on July 19. She is spending this week at Lake Crescent and will then go to Mount Ranier National Park for a few days before going to Oregon and California.

Lois Steers of Steers & Coman, was at the Hotel Washington last week booking artists they are to handle the coming season.

The Ellison-White Musical Bureau also had a representative here recently arranging Artist Courses for the season of 1918-1919.

At the luncheon given in the Arena for the Charles S. Schwab party the singing was by the entire audience, led by David Scheetz Craig, editor of *Music and Musicians*.

The young Australian violinist, Leila Doubleday, who is returning to her home in Melbourne after several years spent in Europe, was heard at a musicale given by Ruth Sheafe and Mrs. Elizabeth Sander Lilly, July 19. Miss Doubleday, who was in Vienna when war was declared, had some exciting and interesting experiences; she was obliged to stay in Vienna for some time, as she was there studying with Arnold Rosse, but at last she was allowed to go to Switzerland, where her brother, Kingston Doubleday, was staying for his health. Prior to the

war Miss Doubleday had given concerts all over Europe, and before leaving played in cantonments in France and England, at Y. M. C. A. huts and Red Cross hospitals. She was in Paris when that city was bombarded by the Huns and in London when bombs were dropped by aviators. Miss Doubleday says her most interesting experience was playing as soloist with the Orchestra Symphonique Interned Allies in Switzerland; this orchestra consisted of French, Belgian, English and other interned musicians. Miss Doubleday comes from London, where she sailed on a transport with twelve other passengers and arrived in Canada a few weeks ago. Miss Doubleday plays with authority and her interpretation of the Handel A Major Sonata was superb; she also played a group of modern compositions and responded to numerous encores. Assisting on the program were Ruth Sheafe and Mrs. Elizabeth Sander Lilly, pianists; Mrs. Margaret Moss Hemion, soprano; Agnes Ross, accompanist.

A. M. G.

## Raisa Scores in "Norma" at the Colon, Buenos Aires

Jules Daiber, manager of Rosa Raisa, has just received another cable from this artist, announcing her triumph in "Norma," which opera has just been given at the Teatro Colon in Buenos Aires. As the interpreter of Mrs. Ford in Verdi's "Falstaff" she also had a tremendous success with the young Italian baritone, Giacomo Rimini, who assumed the title rôle, in which opera he created quite a sensation in Chicago during the past two seasons. "Falstaff" will be given again next season by the Chicago Opera Company in Chicago, New York and Boston.

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Steinway Piano Used

## ECHOES OF MUSIC ABROAD

Growth of American Community Singing Arouses Interest in England—Richard Strauss Loses Great Opportunity Through Not Being in London for an Air-Raid—American Tenor Popular with Buenos Ayres Opera-Lovers—Organist of Westminster Abbey to Resign After More than Forty Years' Service—London Critic Frowns Down the Single-Composer Concert—Production of Boito's "Mefistofele" in Its Original Form Urged—Former Metropolitan Basso at the Pergola in Florence

REPORTS that have found their way across the sea of the extraordinary development of community singing in this country have made English observers sit up and begin to take notice.

"I believe our American friends have got hold of a good thing in their 'community sings'—great crowds of people lifting up their voices in well-known songs, in the open air if possible." Thus says a writer in *London Musical Opinion*. "How much our Queen's Hall concerts will be improved when at least a couple of items are contributed by the audience! It can and will be done when we have a few unconventional conductors, who will take the crowd in hand and gain something like the ascendancy over them that they exert over their band."

He confesses that his most thrilling experiences have been provided by the mob, while the fine choirs have left him comparatively cold. "The trouble is that we musicians have discouraged and repressed people. The only ones we should 'sit on' are the inefficient soloists, especially of the vocal kind. They should be encouraged to join choruses or orchestras. Singly, a half-baked solo singer is an infliction; joined with a few hundred of his fellows he becomes part of a force capable of splendid effects of the simple kind—effects not so much musical as psychological and social."

### Buenos Ayres Likes American Tenor

Carlos Hackett is having a notably successful season in Buenos Ayres this summer. He is the second American tenor to find marked favor with the opera patrons of the wealthy Argentine capital, as Edward Johnson made a deep impression on them last year. Hackett was at the Colon then also, but in the meantime he has developed into a first-rank tenor of the Italian lyric stage. He and Arnold Crabbé, the Belgian baritone, who came to the Manhattan Opera House as a richly gifted youngster of twenty-four, are two of the special favorites in this year's company at the Colon.

### Wanted—An Air-Raid Symphony!

Who will be the first composer to give us an orchestral representation of an air raid? The question is asked by a Londoner, who seems to be concerned lest posterity should remain in outer darkness as to what an air raid is like. For, as he says, if this war ends war it will also, of course, end air raids. And while a mechanical record of raid sounds is impossible, a skillful scorer who has sat through a few such visitations should be able to produce a fair imitation for the benefit and enlightenment of the generations to come.

But what a lost opportunity for Richard Strauss! How he must curse his luck at not being able to visit London and experience there one of his countrymen's bombing parties! He may yet know what the experience is like without leaving his native land, it is true, if he ventures far enough afield from his little home town of Garmisch, down in Bavaria, but had he been living in London he could have had several Zeppelin Symphonies written by now.

After all, it should be an easy task to a composer of good imitative ability, the *Musical Opinion* writer referred to thinks—a bright, busy scherzo, or else a contemplative adagio interrupted by maroons of varying intensity; the police whistles, sirens and door-knocking patrols, followed by the tense silence of the wait before the attack develops; the various gun-fire sounds, ranging from the rattle of machine guns to the hoarse and mighty cough of the larger anti-aircraft artillery; the whistle of the shells; the sickening crash of a distant bomb; the throbbing note of the Gothas; the hum of the defense airplanes; the occasional lull; the clanging and rattle of a fire engine; and finally the erratic medley of sounds, from the "all clear" bugles, with more sirens. All these ef-

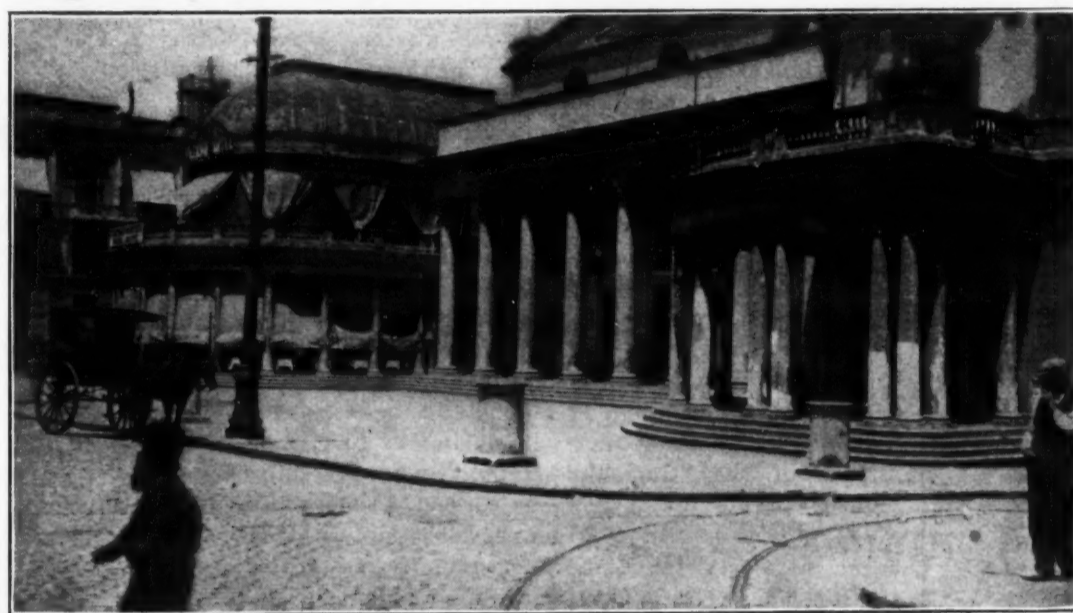
fects can be imitated very fairly (some realistically) by a modern orchestra.

If a composer is at work on a symphony commemorating the war, some such scheme should have a place by way of Intermezzo.

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### Sir Henry Wood Raps Singers

Sir Henry Wood having become an object of greater interest to the American music public because of his having declined the conductorship of the Boston Symphony Orchestra, little stories about him now seem to be in order.



Home of Grand Opera in Montevideo, Uruguay. It is Known as Solio Theater.

According to *Pearson's Weekly*, Sir Henry is a stickler for clear enunciation in singing. Lecturing on this subject one day, he puzzled his hearers by addressing them as follows:

"See-ded dwun dye at thee yorgorn, ay wuz zweerey and eel ut eese—"

His audience looked puzzled, as well they might.

"Now," proceeded Sir Henry, "this isn't Esperanto, neither does it happen to be Chinese or Choctaw, or any other outlandish lingo."

"It is merely how many singers render the first two lines of the 'Lost Chord,' which are, translated into ordinary English, 'Seated one day at the organ, I was weary and ill at ease.'"

\* \* \*

### Single-Composer Concerts Not Wanted in London

London does not take in particularly kindly fashion to single-composer concerts. At any rate, the London critics do not, whatever the disposition of the public.

As such concerts "make a demand on the audience that no other arrangement does," the hope is expressed editorially in the *Monthly Musical Record* that they are not on the increase. Also, it is pointed out that, thanks to the Government regulations and the air raids, a great advance has been made in the general shortening of concerts. "In the past, on account of the program length, the really good items too often have had much of their edge taken off by a shower of inferior and useless music, put in, apparently, merely for the sake of filling up time."

It is pointed out that "now that we have relaxed the rigid habits of concert-going, and are prepared to meet at all hours for music, from the TWELVE O'CLOCKS to the late evening concerts of the old-fashioned times, there seems to be a desire to experiment likewise in different forms." To Sir Thomas Beecham credit is given for having vastly improved the quality and arrangement of concert programs. "On the other hand, lecture-concerts, such as those given by Edwin Evans, are excellent, provided neither the lecture nor the musical part be too long. The idea is distinctly useful as an educative factor, and both John Ireland and Eugene Goossens have recently stood the test well."

However, there are only two composers who can be relied upon to give absolute satisfaction in an entire program, in the opinion of the English editorial writer, and they are Beethoven and Wagner. "And if this is so with composers, it is much more so with solo interpretative artists. And the fact that such artists as Muriel Foster, Gervase Elwes and Vladimir Rosing can grip the attention of an audience throughout the whole evening only proves how rare the occasion is; and even with them the introduction of a carefully selected instrumental piece would be a relief, not only

for the audience but also for the singer."

This last is a viewpoint few of us here could accept, as the interpolation of an instrumental solo, no matter how well played, invariably destroys the spell for the rest of the afternoon or evening, as the case may be, just as a song interjected in a piano recital would ruin the effect of the pianist-interpreter's work.

There is sound sense, however, in the general theory, regardless of nationality, suggested by the statement that if one-composer concerts are not to be recommended, all-British concerts are still less to be commended, since "it is the unkindest cut of all to segregate our music in this way."

This coincides exactly with what Edward MacDowell maintained in regard to playing American composers' music with a distinctive label attached. "Nor can the *entente* be cordiale in such schemes as the recent Anglo-French or the Anglo-Italian concerts, when the rôle of the 'Anglo' is limited to listening in the stalls and 'paying the piper.' British music must really win its spurs, and rightly so, in more cosmopolitan arenas than these."

\* \* \*

### Bridge to Leave Westminster Abbey

After playing the organ at Westminster Abbey for forty-three years, Sir Frederick Bridge has announced his intention of resigning his post in the near future.

This distinguished English organist, who is now a C. V. O., was appointed deputy organist at the Abbey, under Turle, in 1875, and seven years later, on Turle's death, he was made organist and master of the choristers.

\* \* \*

### Wants Original "Mefistofele" Produced

The interesting suggestion has been made by an English writer that it is now in order to give a performance of the "Mefistofele" of Arrigo Boito, who died the other day, in its original form, as only by that means could a correct estimate of Boito's treatment of the "Faust" legend as a music drama be obtained. It is thought the original score must have been preserved somewhere, although it has never been published. The opera as given to-day is a radically revised version of the original work.

If Mario Sammarco and his fellow directors of La Scala do produce "Ne-

rone" in the autumn, under Arturo Toscanini's baton, according to their announced intention, the première of this Boito's second and bafflingly long delayed work, will come a full half century after the première of his first work. It was on March 5, 1868, that "Mefistofele" had its first performance, likewise at La Scala.

It was as far back as 1862 that the composer began to make sketches for a "Faust" work. But it was during a vacation spent in Poland that he augmented them on a scale that led directly to a fulfilment of his opera scheme.

As the *Monthly Musical Record* tells the story, the managers of La Scala, while arranging their 1867-68 season, heard that Boito was at work on an opera, and were able to announce "Mefistofele" for 1868. As usual at premières, the performance was a very long one, and it is said the cast was most inadequate; moreover, the novel and enlarged treatment of a subject, which in Gounod's setting had won so brilliant a success, proved puzzling. The Boito garden scene naturally challenged direct comparison with the one in "Faust" and, not unjustly, proved unfavorable to the former.

The composer's scheme, which gave a far fuller and truer idea of Goethe's poem, was too ambitious for the public; while the portion dealing with the second part, both words and music, must have been as double Dutch to the majority of the audience. The work was soon withdrawn, and after revision and excision was given at Bologna, but not till seven years later.

It is interesting to learn that the great Christine Nilsson was the *Marguerite* and *Helen of Troy* in the London première of the work on July 6, 1880. Signor Nannetti was the *Mefistofele*, and Mme. Trebelli had the rôles of *Martha* and *Pantalis*. Unlike most composers of today, Boito, who was in London for the performance, consistently refused to pay any attention to the curtain calls for him until after the final act.

\* \* \*

### Paterna Popular in Florence

In the fall Concerto Paterna, late of the Metropolitan forces, will begin his third engagement within a year at the Pergola in Florence. His impersonation of *Melitone* adorned a recent performance of "La Forza del destino" at Bologna. J. L. H.

### Y. M. C. A. Song Leader Using Penn Song in Camps

Herbert S. Sammond, the Brooklyn organist, now Y. M. C. A. song leader for the forts in New York harbor, has found Arthur A. Penn's song, "The Magic of Your Eyes," useful in his work in the camps. Harold L. Butler of the University of Kansas at Lawrence, Kan., has expressed his approval of the song to Mr. Penn in a recent letter. Among other prominent musicians who are using the song in their work, both in singing and teaching, are Luis A. Espinal, the New York vocal instructor; W. F. Bentley of the Knox Conservatory of Music, Galesburg, Ill., and Marjorie Knight, soprano.

### May Mukle to Play Throughout New England Next Month

May Mukle, the gifted 'cellist, is being booked heavily for next month. She will be heard in conjunction with Rebecca Clark, Gertrude Watson, pianist, and Walter Stafford, violinist, in many Red Cross and other war relief concerts. The list includes appearances at Bennington, Vt., Aug. 1; Onteora Park, N. Y., Aug. 3; Dublin, N. H., Aug. 5; Woodstock, Vt., Aug. 6; Cornish, N. H., Aug. 7; York Harbor, Me., Aug. 10; Urianno, Mass., Aug. 12; Colebrook, Conn., Aug. 16, and Litchfield, Conn., Aug. 17.

### Children's Choir Organized at Fitchburg, Mass.

FITCHBURG, MASS., July 26.—A children's community chorus is to be organized by the children of the playgrounds of this city. Mrs. Mary Beckford Welton, who had charge of a chorus at Public School 140 in Brooklyn, N. Y., last winter, is to be placed in charge of the work. It is expected that the chorus will be heard later at the Playground Festival in September and in aid of the Junior Red Cross. An effort is to be made to organize an adult chorus later. L. S. F.

The latest publication of consequence to start a department devoted to music along the new lines is the *Pictorial Review*. Charles D. Isaacson has been appointed editor of the new music department, which will begin in the early fall issues.

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New York, August 3, 1918

## AUTOMOBILES AND MUSIC

In Detroit, where many of the better known makes of automobiles are made, there has awakened, apparently, a demand for more and better music. In addition to the series of symphony concerts given by visiting orchestras, the local symphony orchestra has taken on a new lease of life and with Ossip Gabrilowitsch as its conductor, the Detroit Symphony Orchestra has before it a season of great promise.

For years James E. Devoe has been bringing the best musical attractions there and, in addition to the city's various other musical resources, the Central Concert Co. announces the opening on Oct. 15 of the big Arcadia Auditorium, with such distinguished artists as Enrico Caruso, Pasquale Amato, Claudio Muzio and others for the initial presentation.

The millionaire automobile manufacturers of the great thriving city may be surprised soon to realize that these ambitious musical undertakings will cause their city to be known and recognized throughout the country as a musical center quite as well as it is now known as the home of the motor vehicle.

## WHEN THE SOLDIER SINGS

In the stimulating news which has been coming to our breakfast tables from the battle-front in France the newspapers tell how our soldiers, going into the thick of the fight, join in song. This, we take it, is a practical expression of the preparatory work done in our training camps by the song leaders.

The army man is not taught to sing because our war department has entered upon a project to make him musical. But it is now definitely established that for the purpose of maintaining a morale no agency is more efficacious in times of great stress than is song. It is the period immediately preceding and immediately following a crisis that calls for music's power to relax taut nerves. So often, and under such trying circumstances has this been shown that the army heads have been converted from a position of passive agreement to one of enthusiastic support.

The effect which this singing by the soldiers has had in making ours a better fighting army will soon be utilized in a national way to make our civilian population still better Americans. It is premature to announce the details of this plan, but for the present it is sufficient to say that the United States Government is, through one of its departments, planning a move-

ment which will employ massed singing as an agency to cement the various strata of humanity comprising America into a still more solid whole, into a unit that will supply a force behind our fighting representatives that will astonish the whole world.

## ON THE ITALIAN NATIONAL HYMN

Excepting Germany, which momentarily has her doubts on the subject, the whole world admits that America's heart is in the right place. But would not a little attention to some details heretofore considered puerile do equal honor to our heads? True, we have mastered the pronunciation of "Bolsheviki"; we have a working idea of the location of the Balkan States; and we know under what circumstances it is lawful and desirable for the French general to kiss the squirming American private on both cheeks. There are still, however, one or two things left unmastered by the average citizen. For instance, what is the Italian national hymn?

It is not so many years since a certain amount of confusion reigned in the American mind as to our own. Perhaps one-half of the Americans eating "the captain's dinner" on a transatlantic liner rose joyously to their feet at the strains of "America," and when at the end the strains of "The Star-Spangled Banner" floated forth, adjusted the difficulty in characteristically simple and direct manner, by getting up again. We solved that problem, finally, not by any act of Congress, but by a further acquaintance with details of army and navy tradition that came about naturally. Thus we discovered that while "America" stirred the popular heart by association, "The Star-Spangled Banner" had what might be called official status.

Exactly the same condition prevails in Italy in regard to the "Marche Reale," the official national anthem on the one hand, and the "Garibaldi Hymn," dear to every Italian, on the other. And once more arises confusion in the popular mind, this time in a matter of courtesy to be shown an ally. Enthusiastic but ill-informed ladies write to newspapers, imploring us to rise to the strains of the "Garibaldi Hymn," whereas only the "Marche Reale" gains from us correctly that willingly-given attention. In this connection, Captain Guardabassi, formerly tenor, now of the Italian Grenadier Guards, has written with clearness and authority to a New York paper, defining for us the official status of the "Marche Reale."

There are so many holidays nowadays to celebrate so many things. Could not the hard-working American take off another day to learn properly the national hymns of his allies?

## DEFINING "COMMUNITY MUSIC"

Community music, like "standardization," suffers by its name. The cultivated musician has been often loath to mingle in "community music," fearing some kind of mob contamination.

Now, however, the fact is beginning to percolate through even the most adamant mind that "community," or "civic," music is not merely the humble community chorus, but embraces the community symphony orchestra, the civic opera organization, and so on; in fact, all musical enterprises generating within the locality and supported collectively. The first tool of artistic utility for untutored hand is the so-called community chorus or perhaps the band; if the collective artistic consciousness is a notch higher, and orchestra of modest proportion; if the communal palate is cultivated to a finer degree, nothing will suffice that community but a symphonic organization, and its complement of chamber music ensembles and, perhaps, opera. Again, the community chorus may evolve until it reflects the highest state of mass sensitiveness.

It is significant to watch the apparent growth of community music in virgin fields. For example, recently in these columns the story was told of Pueblo, Col., which, to quote the article, has established a symphony orchestra as the result of the success of the community chorus.

Such events completely define "community music."

## MR. PEYSER JOINS THE COLORS

Herbert F. Peyser, for nine years the leading critic on the staff of "Musical America," has joined the colors and will soon be sent to France in a special department of the service. He will be the eighth member of the editorial and business departments of this publication to enter governmental service during the war. In severing his relationship with "Musical America" under these circumstances, Mr. Peyser bears with him the high regard in which he has always been held and the best wishes of his associates.

## PERSONALITIES



André Benoist and His Family at Monmouth Beach

Summertime offers no terrors to André Benoist, the accompanist of Jascha Heifetz, who is comfortably located at Monmouth Beach, N. J. The photograph shows him and his wife and two daughters. The Benoist cottage is situated near the summer home of Albert Spalding, the violinist, who is now a lieutenant in the aviation service, located in Italy. Mr. Benoist was the accompanist for Lieutenant Spalding before the latter enlisted.

**Hempel.**—Frieda Hempel entertained informally at The Larches, her cottage at the Lake Placid Club, on Wednesday, July 31, in honor of the birthday of her husband, William B. Kahn.

**Mayer.**—Daniel Mayer has just received a cable from England announcing that his son, Rudolph Mayer, has been gazetted a captain in the Royal Field Artillery and is now at the front in France.

**Powell.**—Maud Powell is taking life easy at her picturesque summer home near Whitefield, N. H. A new motor car has been added to the Powell household effects.

**Grainger.**—While Percy Grainger was suffering from measles last winter he appropriately composed a "Children's March." It is now being arranged by him for band and orchestra and will probably be published in the autumn.

**Martin.**—Riccardo Martin, the tenor, spends many of the hot summer afternoons in New York motion picture houses. He maintains that this diversion affords him an excellent opportunity to take naps and forget all about the torrid temperature.

**Dukas.**—The vacant place of Claude Debussy as member of the Upper Council of Instruction at the Paris Conservatoire has been filled by Paul Dukas, the French composer, best known to Americans by his opera, "Ariane et Barbe Bleue," and by his symphonic poem, "L'Apprenti Sorcier."

**Teyte.**—Magge Teyte, the English soprano, sang recently in aid of the burnt-out Naval Reserve Station near Cape May, N. J. Over \$2,000 were netted for the purchase of personal belongings, much needed, for the men. Many of them had been compelled to go barefoot for days before the raising of this fund.

**Pelton-Jones.**—As a novelty Frances Pelton-Jones, harpsichord player, is planning to delight some of the camps, for which she has given many recitals, with "Yankee Doodle," "Dixie," and other familiar melodies, arranged for her classic instrument. "I have been amazed," she says, "at the marvelous effectiveness of some of our patriotic airs on the harpsichord."

**Hinkle.**—Florence Hinkle has gone to Chicago to join her husband, Herbert Witherspoon, who is teaching a few weeks' course at the Chicago Musical College. Miss Hinkle will attend all the performances of the Ravinia Park Opera Company, when she is not too busy doing patriotic work. Later this month the soprano and her husband will return to Tokeneke, their summer home in Darien, Conn., where they remain until the opening of their new studio in September.

**Murphy.**—Lambert Murphy, the tenor, is spending his vacation at Granite Lake, N. H. Since the close of his season, Mr. Murphy has kept busy by constructing a power plant, and a large bath house on his property there. Mr. Murphy has done all the work himself, and has "made good" in a new line. Mr. Murphy opens his season with a trip through California in September, where he is scheduled for fifteen concerts. He is anticipating this, his first concert tour in the Far West.

**Bonnet.**—When passing through a certain mountain village last week at the moment the great victory of the Allies was announced, Joseph Bonnet found the Regiments assembled to celebrate. The French organist immediately inquired why the bells were not rung, and taking the key of the tower rushed up the staircase and played a Te Deum, "America" and "La Marseillaise." Tremendous enthusiasm prevailed among the troops, who were "at attention," the townspeople and the surrounding villagers.



BY CANTUS FIRMUS

THE Mayor's Committee on National Defense of New York has decided to set aside a day each week for the purpose of making everybody learn the words and music of "The Star-Spangled Banner."

The optimistic committee with a firm confidence in the musical nature of the city is sure that if the war continues another year New Yorkers will know at least one verse of the National Anthem.

\* \* \*

Even as reliable a journal as *Music of London* is apt to overestimate Boston's importance as an operatic center, as this paragraph illustrates:

Twenty members of the Metropolitan Opera Company of Boston, U. S. A., have received notice that they are to be dropped from the organization. The dismissal of the singers takes place with the close of the season at the Boston Opera House.

\* \* \*

#### No Artist Should Read This

[Don Marquis in the New York Evening Sun]

Egotism is well nigh  
Universal  
If a wart could think  
It would think  
What a darned fine wart  
It was,  
Without reflecting that  
Even a darned fine wart  
Is only a wart.

\* \* \*

#### Cruel Punishment?

W. H. Humiston has been in the throes of writing polemics in the *New York Globe* in the cause of the Anabasis and Greek literature in general.

As a fitting punishment for any person who indulges in such airy sport these dog days we hereby sentence Humiston to translate the Ring into Greek iambs.

\* \* \*

#### A Philadelphia Father

[From the Philadelphia Record]

"How is Ethel's musical education progressing?" questioned one father.

"Oh, she's getting along fine. At first she could play only classical stunts, but now she can do ragtime," proudly returned the other father.

#### We Want to Hear This Violinist

[From a program which quotes the following "review" as coming from the American Art Journal]

—, the inspirational Italian Violin Virtuoso, has made many tours in the United States and Canada, and never failed to create a furor. He has a surprisingly large repertory in his brain and finger tips, and can run the gamut of passion or sing like a night-ingale upon his violin. His tone is singularly pure, his technique fluent and his intonation unflinching in its accuracy. Gifted with a wonderful, poetic temperament and an artistic imagination that carries all before it in passionate abandon, he electrifies his audiences with the sweep of his impetuosity or holds them under the enchantment of his cantilena. The young Italian is a veritable singer upon his violin, and has the art of casting a magic spell over his audiences such as lovers of the violin have seldom heard since Ole Bull touched the hearts of men by the magic of his bow. — is electric in his taste, and has won his laurels equally in the classic and the romantic schools, which is natural when we take into account the influence of Dvorzak, his master, who was a pupil of David and Alard. He thus has the blending of Italian fire and French refinement, breadth and repose.

\* \* \*

#### A Hot Weather Thought

[Thanks for the idea we are stealing from you, dear Times of Cuba]

A musician who spent last winter in Canada tells us he had so many blankets on his bed he had to use a bookmark to tell where to get in.

\* \* \*

#### Dogs

[Thank you, Gretchen Dick]

Reinald Werrenrath reports overhearing the following conversation at the Grand Central Station as he was returning from his last concert engagement.

Lady to Gentleman: "Isn't that a lovely bulldog over there?"

Gentleman: "Yes, great."

Lady: "Something like mine. I have a wonderful dog. Yes, I have—and he's nearly a pure breed."

Gentleman: "Nearly?"

Lady: "Yes, he's half bull dog and half fox terrier."

Gentleman: "Well, I have a full blooded fox terrier. He's the dead ringer for the dog the Victor Company is advertising so extensively."

\* \* \*

#### An American Artist in Italy

[Thank you, George Brown]

In a recent letter received from Lieut.

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Albert Spalding, the American violinist, now serving with the American Aviation Forces in Italy, he tells a good story on himself which serves to illustrate a somewhat different viewpoint of the Italian conception of American musicians. Mr. Spalding writes:

"A good one was pulled on me day before yesterday as we were coming from Paris to Rome on the train. Captain La Guardia, commanding officer of

one of the American aviation camps in Italy, with whom I was traveling, met one of the high Italian officials, to whom he presented me, saying I was a famous American musician. The dignitary seemed quite impressed and I was, too, until he said:

"Oh! A great American musician. Yes, I have heard how fine they are on the ukulele. Do you know other instruments as well, lieutenant?"

## Samoiloff Now A Connecticut Farmer



Lasar S. Samoiloff, New York Vocal Teacher and Baritone, Turning Farmer at Twin Lakes, Conn.

IN addition to his teaching at his studios in Carnegie Hall on Mondays, Tuesdays and Wednesdays each week, Lasar S. Samoiloff, Russian baritone, is conducting a summer class at his country place at Twin Lakes, Conn. In the above picture he is doing a little farming, which he reports is fitting him for his next season's teaching. His summer

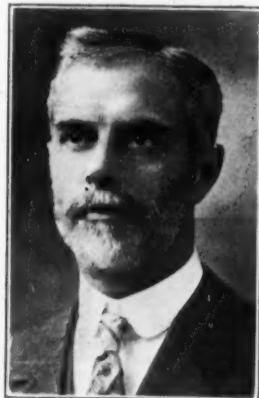
class continues until Sept. 4, after which date he will return to New York for the fall term.

Florence Otis, the New York soprano was soloist with the Police Band of New York City in Prospect Park, Brooklyn on Saturday, July 13. She was received with acclaim, singing, among other numbers, "There's a Long, Long Trail."

## CONTEMPORARY AMERICAN MUSICIANS

No. 27  
R. HUNTING-  
TON WOODMAN

RAYMOND HUNTINGTON WOODMAN, composer, organist, conductor, teacher, born in Brooklyn, Jan. 18, 1861. Educated in public schools; for three years attended College of the City of New York.



R. H. Woodman

First musical instruction from his father, Jonathan C. Woodman. After junior year at college, determined to make music his profession, and from 1881 - 1884 studied harmony, counterpoint and orchestration with Dudley Buck. Supplemented this by a course in improvisation, organ playing and composition with César Franck in Paris.

When thirteen years old Mr. Woodman played his first church service at St. George's Church, Flushing, L. I.,

where his father was organist. After four years' experience at this church, accepted a position as organist and choirmaster at Norfolk, Conn. Held this post one year, when he accepted a similar position with the First Presbyterian Church of Brooklyn, which he has held for thirty-eight years.

At the Chicago Exposition Mr. Woodman was selected by the Bureau of Music as one of ten organists to give the first series of recitals on the great organ. Has played at other great expositions. Mr. Woodman has been director of the Bedford Choral Society, the Mount Kisco Choral Society, the Woodman Choral Club and for two years conductor of the Bridgeport Oratorio Society. He is a fellow of the American Guild of Organists, of which he was one of the founders; fellow of the Brooklyn Institute of Arts and Sciences and president of the Department of Music; director of music at Packer Collegiate Institute; director of theory department, Master School of Music. Mr. Woodman has composed over 100 works, including anthems, choruses, cantatas and piano works. In 1892 married Ethel Righter in Brooklyn; has two daughters. Present home in Brooklyn.

## CENTRALIZING CIVIC MUSIC IN NEWARK

### Community Singing to Be Permanent Civic Institution—Join All Units

NEWARK, N. J., July 26.—This is a red letter day in the history of music in Newark. This afternoon a meeting was held in the City Hall by Messrs. King, Morgan, McIlroy, Baldwin and Gordon to discuss ways and means of organizing the community music units of Newark and to establish community singing as a permanent civic institution. Mr. King, who is supervisor of band concerts, proposed that groups of community singers be organized throughout the entire city, each district to have its leader and its cornetists and drummers.

The singing-marching idea is to figure prominently in these community "sings," as the plan is to have the singers march behind their fife and drum corps from one street to another, arousing any neighbors whose community pride is slightly weak.

"Community Serenaders" is the name Mr. King gives to these bands, and Mr. Morgan proposed that worthy citizens, as those who have sons in the service or whose relatives have given their lives on the battlefield, be serenaded by the community singers. As there are no trained musicians in these groups, the offerings will be only the homely songs

that the mass of people know, but the project is meant to be distinctively a community matter and art *per se* is not the chief object of the sponsors of the movement.

The committee decided to invite to a meeting next Wednesday afternoon delegates from all the department store choruses in Newark, representatives of all the welfare leagues and improvement associations, and all others who are interested actively in furthering the movement. The song leaders will begin work as soon as organization is effected, and the entire population of the city, some 400,000 persons, will soon be engaged in the work of preparing for the great song festival which Mr. King contemplates holding in the fall. It is planned to have a five-minute speaker on music at each "sing" in order that the people may get instruction as well as entertainment and may learn to appreciate what is good in music.

In the meanwhile there is singing each Monday evening at the City Hall, under the direction of Carl Bannwart, and there are "sings" at the band concerts in the public parks. Sidney A. Baldwin directs on Sundays and Wednesdays and Philip Gordon on Thursdays. Mr. Gordon is to direct the community singing at the community dance in Beverly Street next Wednesday evening. Should this be successful, the "sings" will be continued in this center. P. G.

### Brooklyn Club Entertains Men in Service

The Tuesday Evening Club for Soldiers and Sailors met on July 16 at Clark Street and Monroe Place, Brooklyn, where a musicale was held, followed by a social hour. The Marlborough Quartet, a local organization, which has sung with success at various camps, gave the program, assisted by two readers and Ellen Pierce in songs in the costumes of a Quaker and a belle of the Civil War. The quartet sang with splendid unity

and volume and delighted the hearers with many patriotic numbers. Gladys B. Dickie, soprano, gave "Sweetheart, Your Smile" and "Six Full Fathom of Men." The contralto, Ellen Pierce sang old English airs, "Dashing White Sergeant," "John Sands" and "The Quaker Maid," splendidly. Bass solos by Chester W. Le Vere included "Three for Jack" and "Keep on Hopin'." Snyder P. Hoff, tenor, was much appreciated in several numbers, including "Carry On" and "Give a Man a Horse He Can Ride." A. T. S.

### Singers Appear in Concert on a Brooklyn Street

A delightful open-air patriotic concert was given in Nassau Street, between Bridge and Duffield Streets, Brooklyn, on Monday evening, July 22. The street was closed to traffic, and a large gathering enjoyed a rare musical treat. The soloists of the evening were Henry Rowley, baritone, and Mme. Bertha Hirsch, soprano, with Marion Kahn at the piano. Mme. Hirsch gave "The Star-Spangled Banner" with true fervor, as she did "La Marseillaise," "Rule Britannia" and the "Garibaldi Hymn." Mme. Hirsch and Mr. Rowley sang as a duet Zoe Elliott's "There's a Long, Long Trail." Lohr's "The Little Gray Home in the West" won favor as sung by Mr. Rowley, also Hoffman's "Smile, Smile, Smile." Mme. Hirsch also gave "Boy o' Mine, Good Night," by W. S. Wilson; "Keep the Home Fires Burning," and "Addio," by Tosti. Mr. Rowley was further heard in Burleigh's spirited "The Young Warrior." The concert was given under the auspices of the United Neighborhood Guild and the People's Institute of Brooklyn. A. T. S.

### Soldier-Musician Prostrated

George Dawson, a musician living at the Hotel Manhattan, New York, was prostrated by the heat on July 19. At the Broad Street Hospital it was stated that he is on leave from the British Army because of shock.

## NEGRO FOLK SONGS ACCLAIMED AS AMERICA'S MUSICAL TREASURE

FROM the log cabin to the stage of the Metropolitan Opera House in New York is a big step, but negro music has taken it during the past winter. That form of melody with which the negro musician is born has been limited for a long time to the camp-meeting and the vaudeville stage, but now, as an editorial writer remarks in the *Southern Workman*, "it is coming into its own." The white man is learning to sing the black man's melodies. In discussing a concert in New York, given toward the end of the season, the writer says:

"That Negro folk-song, in its purity and simplicity, unadorned with modern harmonies, has a place peculiarly its own among the true art-products of America, was overwhelmingly proved at a recent concert in New York, when Kurt Schindler, conductor of the Schola Cantorum, placed on his program the old Negro spiritual, 'God's a-Gwine ter Move All de Troubles Away,' which was sung exactly as the untaught Negroes sing it in the South—as nearly as a white chorus, inspired by Harry T. Burleigh, who sang the lead with inimitable spirit, could approximate the irresistible rhythm and emotion of Negro singing."

Natalie Curtis Burlin, whose notation was used at this concert, has made a careful study "not only of the melody and words of the old songs, but the orig-

inal Negro harmonies and every rhythmic and dynamic nuance of Negro part-singing." She states in the preface to her work quoted in the *Workman* that the inspirational part-singing of the colored people in America is "one of the most valuable phenomena in folk-music. There are few races in the world that have the polyphonic gift, most folk-songs being sung in unison."

The realization of the beauty of Negro themes is not confined to colored composers, like Harry T. Burleigh and like R. Nathaniel Dett of Hampton. Dvorak's famous "New World" Symphony holds many such.

Percy Grainger has gone on record as an admirer of its beauty. "Of all the various kinds of beautiful and thrilling music, classical or popular, primitive or cultured that it has been my good fortune to hear in the United States," he remarks in the *New York Times*, "this Negro folk music easily occupies the first place in my mind as regards its sheer acoustical beauty, its emotional depth and by reason of its musico-historical import. This is the most truly vocal of music, ideally adapted for singing by choirs and solo organizations. It is the most American music imaginable, breathing the spiritual fervor and abandonment and the fragrance of sentiment so strangely typical of this wondrous, this generous-souled continent; yet worldwide in its applicability."

### EMPLOYEES SING "AMERICA"

#### Start Day in Philadelphia Bank with National Air

PHILADELPHIA, July 26.—The Philadelphia Trust Company has begun the custom of starting the day's business by having its employees sing "America" each morning.

At five minutes before nine o'clock all employees assemble in the building and sing. The practice prevails in a number of manufacturing concerns, but this is the first bank to take it up.

#### J. Warren Erb Directing Camp and Civic Music

PITTSBURGH, July 24.—The musical activities of J. Warren Erb of Pittsburgh during the summer months have been about equally divided between studio work and the municipal concerts in the city parks. He was chosen for three of the regular park "sings" by the Civic Club and for two Saturday evenings in July was director at Ormsby Playground, the program being under the supervision of the local committee of the Women's Defense League. About 2000 persons gathered at the Playground and the "sing" was a tremendous success. On Thursday, July 25, Mr. Erb had charge of a program at the U. S. Base Hospital, at Markleton, Pa. Together with a soprano, a baritone and a reader he again scored a unique success. Mr. Erb will spend part of the month of August in Ohio and during the time expects to be in Camp Sherman getting into touch with all the musical happenings of the Army camp life.

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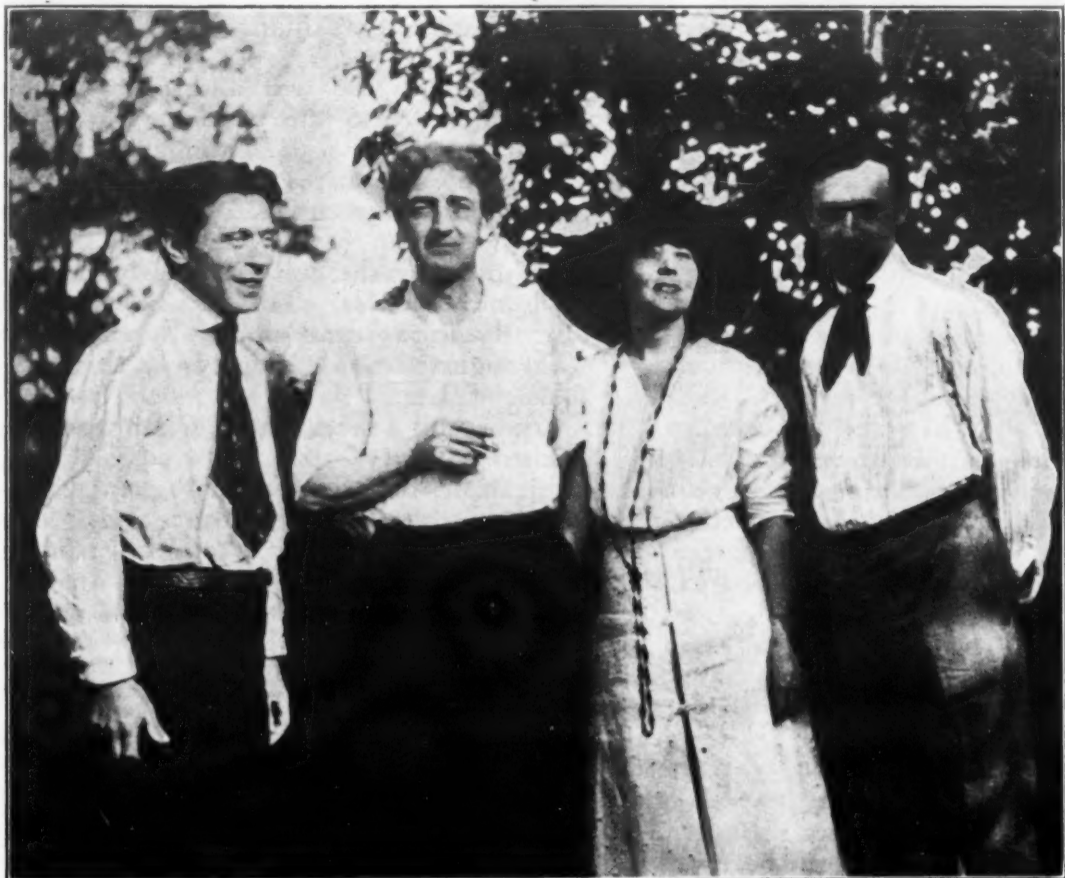
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OPERA—CONCERTS

## Respite from Teaching for Spiering



Theodore Spiering and André Polah, His Pupil, at the Home of Richard Le Gallienne. Left to Right: André Polah, Mr. Le Gallienne, Mrs. Le Gallienne and Theodore Spiering.

**THEODORE SPIERING** and André Polah, the Dutch violinist, who has been studying with Mr. Spiering this summer, recently paid a week-end visit to Richard Le Gallienne, the English poet, at his bungalow studio in Connecticut.

Mr. Spiering left this week for Elizabethtown, where he will remain until the third week in September, when he reopens his New York studios. The violinist has just finished his summer session in this city. Among the artists who

have availed themselves of his teaching were Mr. Polah, who as assistant artist with John McCormack scored a noteworthy success in the tour just ended; Cecil Burleigh, the well-known composer and professor at the University of Montana; Sara Lemer of Harrisburg, Pa.; Ruth Kemper of Baltimore; W. F. Dugan, musical authority of Muskogee, Okla.; Albert Reardon, conductor and teacher, of Youngstown, Ohio; Vinnie M. Shirmer, Abe Weiss, Daniel Yankowitz, Herman Fox, Rolf Samson and Samuel Ollstein, all of New York.

## Establish Conservatory To Serve the Northwest

Ellison-White Bureau Organizes School in Portland, Ore.—William B. Boone, Manager, Has Assistants of Note—Godowsky to Head "Master-School"

**PORTLAND, ORE., July 18.**—With a view to meeting more adequately than has ever been attempted heretofore the needs of the Northwestern territory for an up-to-date school of music, properly equipped and manned in every department, the Ellison-White Bureau is establishing a large Conservatory of Music in Portland. The managing director is William Robinson Boone of Portland, formerly of the Boone Conservatory of Music. Mr. Boone has had very extensive experience in con-

nection with musical work, being an accomplished organist and pianist and having appeared in many public and private recitals in Portland, also in many cities in the East, including New York City, Philadelphia and Newport.

Among his faculty will be included the following: Winnifred Forbes, violin, who graduated from the American Conservatory, Chicago, and has appeared as soloist with orchestras and is highly commended by the famous violin master, Eugene Ysaye. As head of the vocal department Paul Petri of New York, who comes to the Ellison-White Conservatory of Music highly recommended by David Bispham and others, is a tenor soloist of note and has also for many years conducted successful classes in Newark and New York. Mr. Boone, as head of the piano department, will be assisted by Lillian Jeffreys Petri, who has had many years' teaching experience both on the European continent and in the United States. It is interesting to note that she was foreign correspondent for *MUSICAL AMERICA* in London in 1907-08. She also studied with Ethel Leginska, who will be introduced to the Western States by the bureau this fall.

The services have also been secured of William H. Boyer, supervisor of public school music in Portland, who will head a special department in the Conservatory in connection with choral and sight singing. Mr. Boyer is one of the most prominent musicians in the Northwestern territory. Realizing the necessity of training the younger voices along the lines of choral and community singing, he will feature public school music. There will also be a dramatic art department under the direction of Sworth Newman-Craig, who comes highly recommended from the Lawrence College, Appleton, Wis. Mention must not be



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neglected of the two special courses that will be offered in the "Musical Interpretation of Motion Pictures" and "Choir Boy Training." The first of these will be under the personal direction of Frederick Burr Scholl, one of Portland's leading theater organists, and, who from his professional experience, is well qualified to undertake this unique feature. Mr. Boone will conduct the choir boy work. Leopold Godowsky will be presented in Portland for a special four weeks' "Master School." Portland is one of the three Pacific Coast cities to enjoy this great privilege and the professional pianists have been quick to realize the opportunities afforded in taking private and "Master Class" instruction from Mr. Godowsky.

### BRINGING CELEBRITIES WEST

Ellison-White Bureau Engages Noted Artists for Coming Season

**PORTLAND, ORE., July 19.**—The Ellison-White Musical Bureau, Laurence A. Lambert, general manager, whose headquarters are in the Broadway Building, Portland, Ore., is energetically stirring up musical conditions in western United States and western Canada. In addition to artists' courses of eight and ten events that they will give in a number of the larger Western cities, including San Francisco, Salt Lake City, Portland, Seattle, Spokane, Tacoma, Vancouver, Winnipeg, Calgary, Edmonton, Saska-

toon, Regina, etc., they will also give smaller ones of from three to six events in a number of the smaller communities including such cities as Boise, Walla Walla, Bellingham, etc., in the western United States and such points as Brandon, Medicine Hat, Lethbridge, Moose Jaw and other points of this size in western Canada. Where a community is too small to justify organizing an artists' course arrangements are made for individual concerts, so that no community in the West is too small to have at least one of their great musical attractions.

Among the artists engaged so far by Mr. Lambert are: Sopranos, Alice Nielsen, Lucy Gates, Marcella Craft and Jenny Taggart; baritones, Louis Graveure, Cecil Fanning, Henri Scott; pianists, Leopold Godowsky, Ethel Leginska, Arthur Shattuck; violinists, Mischa Elman, Kathleen Parlow, Louis Siegel; cellist, Pablo Casals; tenors, Theo Kar and Morgan Kingston; contralto, Frances Ingram, and the Zoellner Quartet.

Mabel Garrison, soprano, and Reinal Werrenrath, baritone, have been engaged for the Worcester (Mass.) Music Festival next October. Miss Garrison has been booked to appear as soloist with the New York Symphony Society, Baltimore, Washington, Philadelphia and Rochester. Mr. Werrenrath has been re-engaged by the New York Oratorio Society for two New York appearances.

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# THE MUSICAL ALLIANCE, ITS MEMBERSHIP AND FUTURE

THE limitations of space have prevented the publication of the names of all those who have become members of the Alliance. However, a sufficient number have been printed to show the widespread interest and indeed enthusiasm which have been aroused for the organization, its purposes, and the lines on which it proposes to work.

One point has certainly been definitely settled, namely, that the plan and scope of the Alliance have met with the approval and endorsement of a large number of the most prominent and distinguished musicians, music teachers, professors in universities, heads of colleges, heads of the musical departments in great universities, heads of conservatories, managers, noted artists, singers, players, musicians, music teachers, members of the musical industries.

This shows, beyond a doubt, that there is need for such an organization and that if it is properly and disinterestedly conducted it is bound to have an immense power for good, which will so permeate the community as to make life easier for the professional musician and music teacher, and more particularly to win recognition for the immense amount of latent musical talent there is in this country, especially in the way of musical composition. It will also go far to give opportunity to American singers, players, and particularly also to American conductors.

Once the pride in our own musicians is aroused; once it is clearly demonstrated that we have come to the point where we can "purely on the merits" give encouragement to our own musicians, teachers, composers, conductors, and the rest will be comparatively easy.

That we have been for years dominated by foreign influences is natural. During the formative period of this country, while the great problems that we had before us were still to be solved, it was natural that we had to draw upon the Old World. Now the time has come for us to declare not merely our musical independence, but to go a step farther, and give direct, helpful encouragement to all worthy workers in the musical field in this country.

There is one point to which I particularly desire to call the attention

of readers of this paper, in connection with the Alliance, and that is its widespread membership.

Within not much over six months, with the war and other serious conditions occupying the public mind, and also the musical world, the Alliance has gained very nearly 2500 members, representing very nearly a quarter of a million workers, for many subscriptions have come, like those from the heads of the musical unions, from organizations which represent thousands of members.

The membership, as has been shown by the letters already printed, represents to-day very nearly three hundred cities. This has been accomplished without any expenditure for advertising, and simply by the means of sending out a few circulars and through the publicity given in this paper and its sister publication, "The Music Trades."

When the altruism of the work is fully recognized, when the time has elapsed that even carping criticism will have to acknowledge the sincerity of those who have the organization, for the time being, in charge, the membership unquestionably will grow to still larger proportions. Then it will be possible to organize branches, or chapters, in all the principal cities, with full charge of their own affairs, under the general direction of the parent organization. Conventions will be held, at which matters relating to the organization will be thoroughly thrashed out and its work broadened and strengthened in every possible direction.

Let me say again in this connection that the Alliance is organized under the laws of New York State as a society for the furtherance of the cause of music, with special reference to its development in the United States. Furthermore, it is organized not for profit, but as a friendly society, and as such must submit an annual report of membership, of income, of expenditures. Furthermore, commencing with this fall, the Alliance will issue, from time to time, to its members and others a bulletin which will give all interested a clear summary of its activities and progress.

*John C. Freund*

## Admiration for the Splendid Work

I wish to ally myself as a member with your organization, the Musical Alliance of the United States.

I am enclosing money order for \$1, being the annual membership fee and would be glad to have receipt or membership ticket.

I wish to take this opportunity of expressing to you my sincere admiration of the very splendid work that you are doing and you have my heartiest good wishes for great success.

LAWRENCE A. LAMBERT,  
General Manager,  
Ellison-White Musical Bureau.

## A Membership for Louis Rousseau

Enclosed please find \$1 for membership in the Musical Alliance for Louis Rousseau, who is at present in France.

MRS. JAMES STRARBURY.  
Detroit, Mich., July 8, 1918.

## Distinctly in the Interest of Music in the United States

I am desirous of enrolling as a member of your Alliance. It is a movement distinctly in the interest of music in the United States and should redound to the benefit of our entire country and will

reflect great credit, as it should, upon Mr. Freund, who has already done so much through MUSICAL AMERICA and by voice from the lecture platform to awaken us to our own interest and needs.

MARCELLE NORDEGG.  
Honolulu, Hawaii, June 26, 1918.

## A Privilege to Join

May I ask the privilege of enrollment as member of the Musical Alliance of the United States. I enclose my check for the annual dues.

HARRIET S. THORBURN.  
New York, July 15, 1918.

## Albert G. Schumacher of Baltimore Joins

Enclosed please find \$1 for membership in the Musical Alliance.

ALBERT G. SCHUMACHER.  
Baltimore, Md., July 15, 1918.

## Wilmer Highfield of Wilmington (Del.) Joins

Enclosed find check for membership dues. I have often wished just such a movement would be launched. Am sure it will succeed.

WILMER CALVIN HIGHFIELD.  
Wilmington, Del., July 2, 1918.

## We Have Long Needed Such an Organization

Please find membership fee for the Musical Alliance. We have long needed such an organization. When the Musical Alliance can make the individual States see the necessity of compulsory examinations of all music teachers, we shall have taken a long step forward.

Hoping all the Alliance aims may be realized, and promising it heartiest support, cordially,

ANNA M. P. DECEVEE,  
Directress, Harrisburg Conservatory of Music.  
Harrisburg, Pa., July 9, 1918.

## Five More Members from Wilmington, Del.

Enclosed please find \$1 for membership in the Musical Alliance.

J. S. ALFORD.  
Wilmington, Del., July 11, 1918.

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W. E. HOLLANDER.  
Wilmington, Del., July 11, 1918.

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GEORGE GEWEHR.  
Wilmington, Del., July 11, 1918.

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J. IVEY JESSUP.  
Wilmington, Del., July 11, 1918.

Enclosed please find \$1 for membership in the Musical Alliance.

EDWARD R. KURTZ.  
Wilmington, Del., July 11, 1918.

## Mrs. Whitmarsh of Texarkana (Ark.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.

MRS. A. H. WHITMARSH.  
Texarkana, Ark., July 11, 1918.

## Arthur Turner of Springfield (Mass.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.

ARTHUR H. TURNER.  
Springfield, Mass., July 11, 1918.

## Has Filled a Long Felt Want

I shall certainly be delighted to join the Musical Alliance and feel that it has filled a long-felt want in the musical world. Kindly accept my check for \$1 with my very best wishes for your continued success.

NONNIE HARBEN CRAWFORD.  
Joplin, Mo., July 3, 1918.

## Best Wishes

Enclosed please find \$1 for membership in the Musical Alliance.

With best wishes for the success of the organization,

SARA A. WILLIAMS.  
Oskaloosa, Iowa, June 24, 1918.

## All the Way from Kansas

Enclosed please find \$1 for membership in the Musical Alliance.

CORA G. LEWIS.  
Kinsley, Kan., June 24, 1918.

## A Member from Green Bay, Wis.

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MARIE SCHULTTE.  
Green Bay, Wis., June 24, 1918.

## Another Music House Joins

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LAVERY MUSIC CO.  
Gadsden, Ala., June 24, 1918.

## Minneapolis Sends Another Member

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MATA HOPPE.  
Minneapolis, Minn., June 24, 1918.

## A Friend from Crown Point, Ind.

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HELEN A. HIXON.  
Crown Point, Ind., June 21, 1918.

## Mrs. W. J. Backes of Trenton (N. J.) a Member

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MRS. WM. J. BACKES.  
Trenton, N. J., June 27, 1918.

## Rudolf Luks a Member

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RUDOLF LUKS.  
New York, June 28, 1918.

## Another Member from San Francisco

Enclosed please find \$1 for membership in the Musical Alliance.

GEORGE STEWART MC MANUS.  
San Francisco, Cal., June 28, 1918.

## More Members from West Virginia

Enclosed please find check for membership for one year for two new members, Alberta Davis and Mildred Lowther, of Salem, W. Va.

CORNELIA G. HARKNESS.  
Salem, W. Va., July 12, 1918.

# THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
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## SIGNE LUND, NOTED COMPOSER, TAKES UP RESIDENCE IN U. S.

Distinguished Norwegian Woman  
Devoting Time to Creative  
Work in New York

A distinguished composer who is now with us in America is Mme. Signe Lund, probably the best known of Norwegian woman composers and one of the best of all contemporary Scandinavian creative musicians. Mme. Lund is living in New York, where last year she won the prize offered by the National Arts Club for the best musical setting of Daniel M. Henderson's poem "The Road to France." This song, which has since been published by G. Schirmer, has made a deep impression wherever it has been sung by prominent artists. It has been sung by Mrs. Newton D. Baker, wife of our Secretary of War.

Mme. Lund's creative gifts attracted the attention of her countryman, Edward Grieg, who urged her to devote herself to composition. She has written many piano compositions, songs, compositions for violin, for flute and a number of orchestral works. Among these are a Festival Overture, Valse de Concert and Berceuse. For chorus she has done an "Ibsen Cantata," with solos, voices and full orchestra, composed in honor of the great Norwegian dramatist's seventieth birthday. Her compositions have had hearings in practically all the continental music centers, where she has appeared also as a concert pianist. She has given concerts in Paris with notable success, having at one of them as the interpreter of her songs Mme. Aino Ackte, then of the Paris Opera and later of our own Metropolitan. In her own Norway she has concertized extensively and has been decorated by King Haakon, receiving the gold medal of merit, the highest distinction that can be given for artistic achievement, and an honor that only a half dozen women have received. Mme. Lund is devoting herself at the present time to composing and to coaching artists in the repertoire of songs by Scandinavian composers, in which field she is considered an authority.

Mme. Lund has two sons in the United States army, one of them in France,



Mme. Signe Lund, the Noted Norwegian Composer, Now in America

where he has been nearly a year, having volunteered directly after our declaration of war. The other volunteered shortly after, and expects to leave for France very soon. Both of them joined our colors, although they were not American citizens at the time.

Mme. Lund herself has been doing a great deal of work in the camps. She had made all her preparations to go to France to do canteen work, but was prohibited from doing this on account of the government rule which forbids a person having relatives in the army in France from volunteering for this work.

### THE GILBERTÉS IN CONCERT

Noted Couple Aided by Visiting Singers on Maine Shore

LINCOLNVILLE BEACH, ME., July 26.—A midsummer concert was given in the church here last evening by Hallet Gilberté and Mrs. Gilberté, assisted by two prominent musicians who are visiting them, Ellison Van Hoose, tenor, now of Houston, Tex., formerly of the Chicago Opera Company, and Charles Norman Granville, baritone, of New York.

Mrs. Gilberté delighted with several of her excellent readings to music and was applauded heartily. Both singers were heard to advantage in groups of old favorites, such as Foster's "Old Black Joe" and "Old Folks at Home," and old Scotch and Irish songs like "Annie Laurie" and "Believe Me if All Those Endearing Young Charms" and also in Mr. Gilberté's songs. Mr. Granville offered of these "Forever and a Day," "Contentment," "You Is Jes' as Sweet" and "The Devil's Love Song," and Mr. Van Hoose "A Rose and a Dream," "Spring Serenade," "Evening Song" and "Ah! Love but a Day." Mr. Gilberté presided at the piano and was given his share of applause for his admirable songs.

Edith M. Aab and Robert W. Jones in All-American Program at Fort

FISHER'S ISLAND, N. Y., July 22.—An entirely American program, with the exception of two duets and an Irish folk-song, was given for the soldiers at Fort Wright on Saturday evening last by Edith M. Aab, contralto, and Robert Wynne Jones, tenor. The singers opened the program with the "Passage Bird's Farewell" and closed with a duet from "Trovatore," both of which they sang finely. Miss Aab displayed her vocal gifts in groups of songs by Maxwell, Lieurance, Liddle, Smith, Phillips, Branscombe and Chadwick, scoring in Novello's "Laddie in Khaki," which she has found to be a great favorite in her

singing in the camps. Mr. Jones won much favor in songs by Burleigh, Bartlett, Penn, Lohr, d'Hardelot, Milbank and Speaks and Zoe Elliott's "There's a Long, Long Trail." This song was received with special approval, and the audience joined heartily with him in the chorus.

### LEADS THREE-HOUR SING, THEN GIVES A RECITAL

Cecil Fanning Strenuously Celebrates Bastille Day—Pays Tribute to Mother in Song

COLUMBUS, OHIO, July 15.—"Bastille Day" was one of the busiest that Cecil Fanning, the American baritone, has ever experienced. On it took place the second of a series of community "sings" in his home city of Columbus, Ohio, where he has been serving as chairman of the music committee of the War Camp Community Service. The "sing" was staged in Franklin Park, one of the city's largest open spaces, and it was estimated by the park superintendent and others that no fewer than 25,000 persons, or nearly one out of every ten in the city's population, were present. Soldiers attended from the recruiting post at the Columbus barracks and many organizations, such as the famous Republican Glee Club and the Women's Music Club, were represented, while four or five of the city's best conductors led the singing. Mr. Fanning was at the "sing" from 2 to 5 o'clock, and his splendid baritone voice was heard through a megaphone frequently in leading the crowds in singing, while his musical associates wielded the baton. At 7.30 in the evening he was a special guest singer at the Broad Street Methodist Episcopal Church. The music of the service was devoted entirely to the compositions of Mendelssohn and the vocal solos and quartets were all from "Elijah."

Mr. Fanning was also heard on July 17 in the celebration at Shepard, Ohio, near Columbus on the fiftieth anniversary of the founding of the school and convent of St. Mary's of the Springs. He was invited to give a recital of songs in tribute to his mother, the late Cecilia Miller Fanning, who was one of the first graduating class at St. Mary's. His program included Wilfrid Sanderson's "God Be with Our Boys To-night," Oley Speaks's brilliant and popular setting of John Hay's "When the Boys Come Home," Weston S. Wilson's "Boy o' Mine, Good Night" and the Prologue to "Pagliacci." A special feature of the program was the singing for the first time of James H. Rogers's "A Spring Song in Time of War," which was written especially for Mr. Fanning, having been sent to him by the composer only a few weeks before. The audience was exceedingly enthusiastic throughout.

M. B. S.

Agnostic Demanded Cheerful Music at Funeral

PARIS, KY., July 20.—Lively music marked the funeral of William F. Frickland, agnostic, who recently died here at the age of ninety-two years. He made a will providing that his body lie in State in the Opera House, that two agnostics preach at his funeral and that lively music, rendered by a band, be played during the funeral ceremonies.

McCormack Singing War Song by Edward Machugh

"Our God, Our Country and Our Flag," a song by Edward Machugh, is now issued by the White-Smith Music Publishing Co. and is dedicated to John McCormack, who has been singing it in his concerts. It is a striking patriotic song, with a big climax that is calculated to arouse audiences to a high pitch in these times. Editions for all voices are issued.



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## EASTERN MUSICIANS TO JOIN FACULTY OF WESTERN SCHOOL



Lillian Jeffreys Petri and Paul Petri, Pianist and Baritone

NEWARK, N. J., July 19.—Lillian Jeffreys Petri and Paul Petri, who expect to leave Newark next month to take their places in the faculty of the newly established Ellison-White Conservatory of Music in Portland, Ore., have made a record here well worth remembering. Mrs. Petri, who, when she was abroad, was one of MUSICAL AMERICA's foreign correspondents, has done much to further the demand in New Jersey for standardization of music teaching and for school credit for outside music study. To set an example she became one of the first New Jersey "Progressive Series" teachers. As chairman of the music committee of the Contemporary Society, Mrs. Petri has done much to keep good music before local music-lovers.

Mr. Petri, who was offered the position of head of the vocal department in the new conservatory on the recommendation of David Bispham, has a record of things done both abroad and here. For several years Mr. Petri sang in opera in Germany. During his years of teaching here he has developed a number of singers of worth.

P. G.

New York to Learn "The Star-Spangled Banner"

The director general of the Mayor's Committee on National Defense last week announced a city-wide campaign to familiarize every man, woman and child, foreign born or American, with the words and music of the "Star-Spangled Banner."

The plans of the committee include a day set aside each week by proclamation of Mayor Hylan, to be known as "National Anthem Day," in which business houses, banks, commercial institutions, department stores and Federal, State and city departments will hold patriotic exercises during which the study of the "Star-Spangled Banner" will be featured. On this day everyone will be requested to sing the national anthem at least once.

Charles Troxell a Y. M. C. A. Song Leader at Florida Fort

Charles Troxell, the young New York tenor, is with the Y. M. C. A. at Fort Barrancas, Florida, where he is working hard making the men sing. In a recent letter to A. Y. Cornell, his teacher in voice for many years, Mr. Troxell told of the work he is doing. He has organized a choir for the religious services and is enthusiastic about the value of singing on the "hikes."

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## Vandalism

To the Editor of MUSICAL AMERICA:

One of the most abominable things I ever saw or heard is a ragtime version of "The Star-Spangled Banner." I have seen it in print (in a medley, by the way) and I have heard it played. Can't you do something to put an end to this? Our national anthem is in 3/4 time, and it should be played majestically and sonorously. Imagine it rattled through at about the tempo of "Over There," with a crowd marching along to the tune of a 2/4 distortion of the melody, with the familiar rag rhythm in the accompaniment! And then imagine a hall full of gay dancers doing a one-step to the same music. Maybe there are worse uses to which the National Anthem is put, but I am thankful that I have never witnessed the atrocity. Can't you, the most influential man of music in the entire country, do something about it?

Very truly,

PHILIP GORDON.

Newark, N. J., July 27, 1918.

## Comments on Hans Kindler's Plea for Better Programs

To the Editor of MUSICAL AMERICA:

I have been reading to-day the article in your paper that sets forth the views of an eminent 'cellist, who is by no means afraid to play modern compositions—nay, who actually welcomes them. I imagine he feels in much the same spirit when engaged in their study as that which inspired the explorer celebrated by Keats, "silent upon a peak in Darien."

And, indeed, this is the proper way to approach a composition. We should get by the half-baked attitude of him who glibly announced to his audience that the "worst was yet to come," and begin to take what is produced at much expense of time and thought, as though said thought and time had actual value and was not used in mere vaporings. It is very easy to condemn at sight and pass to the realm of the safely known. It is far more just and broad-minded to give a new piece the study that is its due.

We must remember that music does to an extent express the feelings of its age, hence is liable to become outgrown, in spite of our insistence on the absolutely classical. Of course, much good will remain permanently, but, granting that, there is something about many of the great men that even now does not exactly appeal to our ways of expression. This seems inevitable as time

goes on. Hence we ought to be looking for new light, remembering that without vision the people perish.

The 'cellist in question has made several good "hits" in reference to the commercial spirit in the average musician. Sometimes one is inclined to think it a race of the relay order. One gets as much learning as he can and then hands the torch on to his brother of more tender years. We get only to give again for money, and poor Art, that ought to be our mistress, becomes our slave and suffers in consequence!

The idea of devotion to such an abstraction is all but laughed at by the average American. And yet the same person will admit that Art has a hard time among us, though the fact does not give him any especial concern. His is the religion of a pleasant, average life, untroubled by yearnings for what are considered lofty spheres.

How to reach this class and convert him from the error of his ways presents a problem not easy of solution.

C. H. BATTEY.

Providence, R. I., July 21, 1918.

## Our Anthem in A Flat

To the Editor of MUSICAL AMERICA:

I expected to get some few infernal machines through the mail in answer to my letter in your valued paper regarding the key of our National Anthem, but to my surprise herewith is my very first answer. May I pass it on to you? It comes from one whom I have never known nor met:

"Damarescotta, Me.

"Just read in MUSICAL AMERICA your strong plea for a 'lower key' for our National Anthem.

"Rah! Rah! O'Hara!!

"I have conducted that anthem for more than twenty-five years and have always insisted the key should be A Flat, and when anyone said anything about it at all it was always: 'Why is it always so comfortable to sing "The Star-Spangled Banner" when you play it?' My reply is always the same: 'Because we sing it in a comfortable pitch!'

"So cheer up, you are not alone in your opinion.

"Cordially yours,  
"FREDERICK E. CHAPMAN."

Of course, it would be nice to hear from more musicians in this strain. One hates to be ALONE in his convictions. He gets nervous.

Sincerely yours,  
GEOFFREY O'HARA.

Newport News, Va., July 23, 1918.

## Points Way to Making Phonograph an Educational Factor

To the Editor of MUSICAL AMERICA:

Much has been said about the educational value of the moving pictures and, unfortunately, much of the latter's talked-of value has proved illusory. Little has been said of the phonograph as a factor in musical education and at the present time it seems to lie with the manufacturer of records whether the phonograph remains a toy and a luxury or becomes a real means of musical development. There is not now, and there has never been such a means of teaching music to the general public—and yet it seems that the record-makers do not always remember that they have a duty to perform to the public, as well as money to earn.

Why are there not more records of newer and less known works on the market? Why are not some of the ancient miracles made available through the phonographic medium? Must we always confine ourselves to the cheap and the banal? Must an eminent violinist, for instance, sewn up in an exclusive contract, give us his art via a popular sentimental song that will become stale in a month, when there are so many beautiful works, old and new, clamoring for permanence through his art?

A prominent company recently contracted with the orchestra of our greatest opera house. That superb organization made its phonographic debut, not

with one of the newer, rarer works, such as it had played during the last winter, but with the ballet music from an opera which has been some sixty years on the boards! Yet last winter a Sunday concert public went wild over a group of "Caucasian Sketches" played by this same ensemble. Why could we not have had them, for instance?

There are now five major record-producing concerns in the field, and each has put out a few masterpieces—Debussy's "Faun," a duet from "Goyescas," an aria from "Sans-Gêne," Rimsky-Korsakoff's "Scheherazade," etc. These may not be the best sellers, but when a firm produces three or four big sellers a month, can it not also set itself the love-task of putting out a few contributions to advanced musical study?

Where can we get, for example, the fine third movement from Tchaikovsky's

## ADMIRERS PAY TRIBUTE TO GATES AND BARRERE

After Fine Concert with Rosen at Ocean Grove Army of Hearers Escort Artists to Their Hotel

OCEAN GROVE, N. J., July 26.—Lucy Gates, the American coloratura soprano; George Barrère, flautist, and Max Rosen, violinist, gave a remarkably fine program here last evening at the Auditorium before a brilliant audience that applauded the artists to the echo. Miss Gates's final number was the rarely heard Mozart-Adam Variations for soprano and flute. Though it was the last number on the printed program, it was by no means the end of the concert, for the audience surged forward and stood closely packed around the stage demanding encore after encore. Miss Gates sang all the music she had brought with her to oblige them, and Mr. Barrère improvised *obbligati* most effectively.

When the lights were turned out the crowd filed out of the huge building, but did not disperse, gathering in hundreds instead around the stage entrance. Miss Gates, appreciating that it was a fine summer night, sent away the automobile that was waiting for her and instead decided to take a walk on the boardwalk, which she said she had heard of ever since she was a child. The crowd cheered her and, Mr. Barrère, with true Gallic courtesy, offered Miss Gates his arm. Together they walked to the boardwalk and to their surprise found that the army of admirers was bringing up a somewhat lively rear. On the boardwalk the army grew by several battalions, and it was a merry and joyous throng that escorted the American soprano and her distinguished French colleague to their hotel.

## CAMP LEWIS, A MUSIC CENTER

Robert V. Russell Arranges Numerous Concerts for Soldiers

CAMP LEWIS, TACOMA, WASH., July 24.—Robert V. Russell of Portland, Ore., special song leader at Y. M. C. A. No. 3 has made the building at Camp Lewis widely known as a musical center through frequent concerts and crowded community "sings." Among Tacoma and Seattle musicians appearing last week as soloists were Mary Kilpatrick, Camilla Pessemier, Mrs. L. Hays, Mrs. D. Allen and Oswald Olson. The Knickerbocker Quartet, composed of E. E. Eckart, F. G. Moulton, H. O. Price

"Pathétique," so popular when the symphony entire is played? Why not the Scherzo from the "New World" Symphony? Why only one Beethoven symphony? Why no Brahms, no Cornelius songs, so little Schumann and not a whit of Scriabine? Why not Percy Grainger's "Colonial Song," John Powell's "Country Fair" Suite, the "Hymn of New Russia," the two Indian arias from "Shanewis," "Till Eulenspiegel," Glazounoff's "Autumn Bacchanale," Gilbert's "Place Congo" ballet music, Ravel's "Mother Goose," Dukas's "Sorcerer's Apprentice," the marvelous coronation music from "Boris Godounoff"—any one of a dozen obscure MacDowell and Grieg bits? Where is Leo Ornstein and his "Wild Man's Dance"—a musical sensation? Why not Rogers's popular concert song, "The Star," a Debussy "Romance," Sinding's "Snow" and his "Sylvain," with its lovely harp accompaniment?

Won't some of the five producers get busy and tap the newer and obscurer fields?

A. A. C.

New York City, July 28, 1918.

and A. E. Sully of Seattle, was a special feature.

The Orpheus Male Chorus of Tacoma was heard in a delightful program on July 19, and the Everett Male Chorus of twenty-five trained voices, Philip Hillstrom, leader, gave a concert to a crowded house on July 21.

Bellingham musicians who gave an artistic program at "Y" No. 6 on Monday evening, July 22, were Mrs. R. Van Pelt, pianist; Esther Bergstrom, soprano; Minilla King, contralto, and Frederick C. Taggart, baritone. Mr. Taggart comes direct from Vancouver, B. C., where he has been singing to the Canadian troops. Private Walter Brown of Portland, Ore., was soloist at the Sunday morning services in the Depot Brigade, Y. M. C. A., July 21. Mr. Brown is a member of the Rose Club, a Portland musical organization well known in the Northwest. Theo Karle was soloist at the evening services. Mr. Karle's accompanist was Clyde Lehmann, pianist, of Seattle. Matteo Lobua, tenor, of Portland, Ore., now a member of the Forty-sixth Infantry, gave a recital at Y. M. C. A. Auditorium No. 5 on July 22.

A. W. R.

## Gebhard and Werrenrath Give Red Cross Concert in Cohasset, Mass.

BOSTON, July 27.—Heinrich Gebhard, pianist, and Reinald Herrenrath, baritone, accompanied by Grant Drake, gave a concert on July 19 at "The Ridges," the estate of Henry Forbes Bigelow, Cohasset, Mass., for the benefit of the Red Cross. The names of the artists prove that the concert was an artistic success, and \$1,000 earned for the Red Cross speaks for itself financially. The attendance was so large that over one hundred people who wished to hear the concert were unable to obtain admittance. Mr. Gebhard opened the concert with his stirring and sonorous arrangement of "The Star-Spangled Banner."

C. R.

## Buffalo Musician Goes to France

BUFFALO, N. Y., July 28.—Another Buffalo musician has offered his services to the Government and will soon go to France as secretary to one of the branches of the Y. M. C. A. This is the well-known pianist and teacher, Ralph Leon Trick. Louis J. Bangert, organist, pianist and pedagogue, is giving his services until the first of October to the Y. M. C. A. work.

It is reported that Margaret Adsit Barrell has been appointed by the Council of National Defense of Washington as official song leader for Buffalo.

F. H. H.

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## HULDA LASHANSKA A SEMBRICH PUPIL AT LAKE PLACID COLONY



Hulda Lashanska, Soprano, with Her Teacher, Mme. Sembrich, at Lake Placid

Lake Placid, N. Y., contains each year a larger colony of musicians who find its environment conducive to the summer's rest and helpful to the summer's work. Hulda Lashanska, soprano, is among the artists who are enjoying it for both reasons. With Marcella Sembrich, the famous singer, as her teacher, Mme. Lashanska is spending part of each day in serious study. Teacher and pupil are often together, as the photograph shows them.

### Bartender Leaves \$7,000 Estate; Opera Singer, \$2,000

Some curious juxtapositions are found in the list, published by the Surrogate's Court of New York, of men and women who died intestate, with none but the local authorities to take charge of their property. For instance, a bartender left a \$7,000 estate, whereas a "professor and writer of music" left ninety-seven cents. Opera singers do somewhat better, however.

Harry Eversfield, an actor, left \$2.32; William Johnson, an English artist, 30 cents; John Fitzgerald, an Irish musician, 20 cents; Lawrence Gronlund, a Danish professor of literature, \$2.00; Alexander W. Hendler, an Austrian music professor, \$1.70.

Leonard W. Jerome, former president of the Coney Island Jockey Club, who died years ago, a resident of Brighton, England, \$7,018.50; Elizabeth Aaron, a music teacher, \$64.58; Maurice Abbey,

an English actor, \$610.16; Daniel J. Bowen, an American actor, \$151.27; Mamert Bigeyran, a dancing master, \$817.72; May Brooklyn, an actress, \$1,049.56; Albert Boulay, a French artist, \$30.24; Emma De Barry, a music teacher, \$2,094.86; Harris Clifford, an actor, \$3,949.53; Armand Castelmarty, a French opera singer, \$2,217.88.

### ANOTHER SIDE TO MUSIC

May Infuriate as Well as Calm, Says Writer—Futurist Works Unnerve

It is not advisable to regard music purely as a soothing influence, according to Eva Augusta Vescelius, in the *Musical Quarterly*. "Music can poison the moral constitution as well as the physical. It has power not only to soothe the savage breast, but to awaken the savage in the breast. After his defeat in Russia, Napoleon declared it was caused by the Russian winter and the Russian army music. He said that the weird and barbaric tunes of those 'beastly Cossack regiments' simply infuriated the half-starved Muscovites and they wiped out the best regiments of the French army.

"When the compositions of a Futurist musician were first heard in Berlin, the whole audience was enraged. A well-known critic after attending this concert wrote: 'I was miserable all the afternoon, my nerves fretted and on edge; there was no antidote for the poison but sleep. If such music-making is to become accepted, then I long for Death, the Releaser.' At Vienna, when the same music was played, the audience broke loose. Blows were exchanged and fighting became general; the police were summoned and the performers packed up their instruments and left the hall. It reminds me of an old Scotch woman who, when told that a certain anthem she disliked was written by King David, said, 'Noo I ken why it was that Saul threw his spear at the lad who was playin' till him.'"

### Frances Ingram to Tour Training Camps for War Department

Frances Ingram, member of the Chicago Grand Opera Company, has been booked for a tour over the Liberty Theater Circuit of the War Department Committee on Training Camp Activities. Miss Ingram is giving her services entirely gratis for this tour, which will include visits to fourteen camps throughout the States. Miss Ingram was the official soloist of the International Association of Rotary Clubs, and it is through the Rotary Clubs that she became interested in the entertainment of soldiers, and the work of the committee.

### Music Course at City College of New York

The summer school of the College of the City of New York is including courses in music in its curriculum in order to satisfy the requirements of the Board of Education for the professional advancement of grade teachers of music. The course includes work in theory and methods and is under the supervision of Ida E. Fischer, special teacher of music in the New York city schools.

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### PUPILS FROM MANY STATES

Brookfield Students Issue Newspaper  
and Will Give Opera



The Instructor in Vocal Music at Winthrop College, with Five of Her Pupils. All Are at the Summer School at Brookfield, Conn.

BROOKFIELD, CONN., July 25.—Summer school life in Brookfield is productive of much interest owing to the varied personnel of the students. From as far west as Oklahoma, northwest as Seattle and south as Georgia have the pupils traveled. Vassar College, Barnard College, Winthrop College and Coker College all have representatives, and there is the usual attendance from Herbert Wilber Greene's New York and Philadelphia studios.

The *Brookfield Fortnightly*, a little paper which has been published at the school during the last few seasons to

record the happenings and atmosphere of the current school year, has brought out the first number of this season.

Opera rehearsals are in progress every evening for the performance of Ponchielli's "La Gioconda" on Aug. 2.

### Betty Burke Sings at Camp Mills for Flying Men

Betty Burke, soprano, pupil of Minna Kaufmann, New York, has sung at several camps, more recently at the Knights of Columbus War Activity Bureau of Aviation Field No. 2, at Camp Mills. Mme. Burke has been engaged for a joint recital with Hans Kronold, 'cellist, in Oxford, N. Y. Pupils of Mme. Burke gave a concert at Elks' Hall, Waterbury, Conn., last month. Selections from Mendelssohn's "Elijah" and "The Holy City," Gaul, were included in the program.

### "Magic of Your Eyes" on Transport

Not only has Arthur A. Penn's song, "The Magic of Your Eyes," been unusually successful in concert work in the camps, where it has been sung by many prominent singers, but its publishers, M. Witmark & Sons, have just heard from Jane Savage, the wife of Paul Savage, the New York vocal teacher, that it recently proved to be a great "hit" on one of the United States transports going to France when Mr. Savage sang it to the boys. On the occasion of his first singing it for them he was obliged to repeat it, and on two other days during the voyage it was requested when he sang for them. Mr. Savage is now in Italy as a Y. M. C. A. secretary.

### Ovation for Polah and Mme. Sylva at Washington Benefit

André Polah, the Dutch violinist, recently received an ovation in Washington when he and Mme. Marguerita Sylva gave a program at a Rumanian war benefit, which was presided over by Margaret Wilson.

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## "Weird Thrill in Singing to Men Who May Lie Dead at Dawning"

A Y. M. C. A. Entertainer Describes Stirring Experiences Before Trench Audiences

LETTERS come back to us by the hundreds from the front; letters clever, quaint, even amusing; letters pathetic, egotistic, elevating; letters obviously meant for publication and letters the writers of which never dreamed would see the light. It is a question, however, whether a more self-sacrificing, gayer, in all a finer note, has been struck in any of them than in that copied in the *Literary Digest* for May 25 from Leonard Young, a Y. M. C. A. concert entertainer. Seriously wounded in the discharge of his duties, one leg amputated, his dancing ended forever, he nevertheless will go back to France, he says, to direct a concert troupe in the same work. Writing to a woman friend who is planning to come over soon to entertain, he tells her:

"You'll never do better work than that you do for the soldiers and sailors. By now you will have discovered that they are some audience to sing to. I wish you could see them in the entertainment

huts at the front. I, even I, have danced to wilder applause than Bernhardt ever got, and have thrilled to a response that she might envy. To sing and dance and act to laughing men who will lie dead at the dawning of the second day afterward—to give them, perhaps, their last note of music, their last jest, that is to experience a weird thrill even the Divine Sarah can never have. I have kicked a satin shoe nearly in the face of a laughing man, whose wounds I have bled up three days later. And more! I have played the piano for a fellow performer who has been blown out of existence in the next attack.

"I have never enjoyed anything as well as our performances at the front. We couldn't give them regularly except when we were at rest, but we managed between Christmas and April to give about twenty-five performances to different battalions. We got our music from London, and wrote a musical comedy in six hours that entertained thousands and thousands of troops, and was attended by everybody in the Canadian Corps, from the G. O. C. downward. I received the congratulations one night of our divi-

sional general in my capacity of director, clad only in a pair of pink tights and a blond wig, and one of the boys reproved me later for not 'standing to attention' when I spoke with the big man. The things I could tell you if I had time would make you die of laughter. Our 'leading lady,' Pete Hamilton, was so beautiful that I myself, who made him up each night, used fairly to gasp when I would watch him from the wings in his spectacular entrance, clad in cloth of gold and lace, roses trailing carelessly from his bouquet. And he had a voice—soprano—that thrilled!"

He evidently enclosed a picture of some of his soldier companions in their dancing costumes, for he writes:

"The lady in black in the picture is Alan Murray, one of my particular pals, who dances like a Pavlova and who is at his best as a dashing adventurer. It was he who made all the ladies' costumes from material sent from London. Can you picture me, Grace, in hand-painted chiffon, cut *décolleté*, a sumptuous cloak of black and silver thrown about my slender form, a 'throw' of ermine adding additional richness? I suppose you can't! I was the *ingénue*, and danced a fancy fox trot with Alan Murray that nearly took off the roof. I also sang, in a dreadful soprano, a song about Bohemia, and many from Tipperary with a dancing chorus of soldiers. What fun it was! We enjoyed it even more than the audiences. Alan and I were asked to dance our fox trot at a big *bienfaisance* in a French town, and had the unique pleasure of dancing for civilians. How those French women 'oh! la-la'd' when I floated out in my chiffon! We always

had a full band to accompany us in all our performances. And whoever can't dance their best when accompanied by a brass band must be made of wood. It was ripping!"

The details of his wounding, illness and the amputation of his leg follow. Then he writes of his intention to remain near the front and direct the "tours" of the concert company as they "carry on" through the rest-camps:

"One more fact before I finish. I suppose you'll think me an awful ass—but I'm going back to France. I've been offered the directorship of the Third Divisional Concert Troupe, the finest in France beyond a doubt. No more soldiering for me, of course. I don't suppose I shall ever go 'up the line' again. An artificial leg is a very wonderful thing, but it is not intended for a muddy trench or a Flanders road, so I shall stay in the resting-places just back of the lines and 'carry on' with my troupe of twelve. Hamilton and Alan Murray are the ladies. They were transferred from our ambulance by special order of the general to do concert work—and the others are picked singers and comedians as clever as the dickens. I'm going to put on Gilbert and Sullivan even!!!"

"I could go home, of course, but I'd be utterly miserable at home, with all the men I knew over here. So until this little old war is ended I guess I'll be in it. I do hate being out of things."

### SING DAGMAR RYBNER'S WORKS

Muratore to Give Them in Concerts—Her "America" Sung at the Front

Several songs by Dagmar Rybner, daughter of Cornelius Rybner, head of the department of music at Columbia University, are to be sung by Lucien Muratore in his concerts next season, among them "Chinoiserie," which will be published shortly, and "Swans," which Miss Rybner has translated into French for the singer; he will also sing her new song, "Au Piano."

The song "America," a national anthem written by Miss Rybner, although only six months old, has been extensively heard. It has been given by community choruses and military bands and on July 4 by Carl Hauser. Edwin Franko Goldman will play it at Columbia University and Mr. Kaltenborn will also perform it. Aside from this, it has already been performed at camps and concerts, and word comes from Maj.-Gen. Clarence Edwards, now in France, to whom the song is dedicated, that the men of his division sing it a great deal. It was also sung in Ontario by the church choir to celebrate Bastille Day, and is used regularly at Barnard College.

Other of Miss Rybner's works, among them her "Pierrot," "A Lost Love," "Question d'Amour," "The White Rose," "Gavotte," "Slav Cradle Song," "Te Souvient-il" (dedicated to Mary Garden), "Pastorale" (dedicated to Lucy Gates), are being sung by Mme. Namara, Greta Torpadie, Adelaide Fisher, Ethelynde Smith, Marion Veryl, Anna Case, Edith Chapman Gould and others. At a recent musicale at the home of Mary Knight Wood (Mrs. A. B. Mason), Edith Chapman Gould sang four of Miss Rybner's songs, including a new one, "In the Desert," dedicated to the singer. Miss Rybner gave works by Debussy, Tchaikovsky and Borodine.

Bruno Huhn a Guest of Victor Harris on Long Island

Bruno Huhn, the New York composer, teacher and conductor, recently visited Victor Harris at his summer place at East Hampton, L. I., spending a week with Mr. and Mrs. Harris. Mr. Huhn will remain at East Hampton for his holiday, probably staying for a month.

Lulek to Resume Teaching at Cincinnati Conservatory in September

Dr. Fery Lulek, the baritone and teacher, is now at Long Beach, L. I., for the summer, resting after his season's activities. On Sept. 4 he resumes his teaching at the Cincinnati Conservatory of Music, where he has had conspicuous success in his teaching for a number of years, many of his pupils now being before the public in opera and concert.

Daughter of Felix Leifels of the Philharmonic Is Married

Mary Elizabeth Leifels, daughter of Felix F. Leifels, secretary of the Philharmonic Society of New York, was married to Robert Henry Goffe, Jr., of New York at the house of the bride's parents, on July 22, by the Rev. Dr. Harry P. Nichols of the Church of the Holy Trinity of Harlem.

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## EDWINA SEELIGSON, PIANIST, TO MAKE NEW YORK DEBUT



—Photo by Apeda

Edwina Seeligson, Pianist

At the recital given at the studio of Frank La Forge late last month a very distinct impression was made by Edwina Seeligson, a young Texas pianist. Miss Seeligson's playing of the Debussy Prelude in A Minor and the Granados "Allegro di Concierto" on this occasion aroused great enthusiasm. She has been studying for the last three years with Ernesto Berumen, the Mexican pianist, who predicts a brilliant future for her. Accordingly, Miss Seeligson will make her New York debut in a recital at Aeolian Hall during the next musical season, when she will give a program of French, Russian and Spanish compositions.

She has also shown decided gifts as a composer, having written some fifty works, both for voice and for piano. Among these are settings of Tennyson's "Idylls of the King" and poems by Browning and Stevenson.

### BANDSMEN IN PERIL OF LIFE!

#### What Nearly Happened to the Egyptians Who Nearly Misaid Our Anthem

A most amusing story regarding the arrival of Peter A. Jay, United States Consul in Cairo, Egypt, has just reached this country through London, relates the *Dominant*.

It seems that the ceremony coincident to the presentation of credentials to the Khedive requires a vast amount of preparation. Instead of the diplomat stepping to the street and hailing a hack to convey him to the royal palace, the Khedive sends a procession of lancers, lackeys, buglers and torchbearers to conduct the stranger to his presence. When the procession reaches the palace gate the imperial band strikes up the national anthem of the country which the visitor represents and he is ushered in to its martial strains.

About a week before the Khedive was to receive Consul Jay the master of ceremonies dashed up to the consulate and asked to see the new diplomat with every appearance of extreme nervousness. It is customary for the master of ceremonies to open a conversation by inquiring into the state of being of the consul and his family, with protestations of respect for his progenitors and immediate friends. But on this occasion the nervous messenger got right down to business.

"Your Excellency," he said, "the loathsome and unspeakably vile dog who is leader of the imperial band has had the effrontery but this very morning to crawl before me on his belly and with loud lamentations to tell me that he has mislaid or lost the music of the 'Star-Spangled Banner.' The punishment for his crime will be terrible, but in the meantime if the son of a dog and a thousand dogs cannot find the music for the 'Star-Spangled Banner' would it suit Your Excellency if the band plays 'Marching Through Georgia' when Your Excellency arrives at the palace gate?"

Being a true diplomat Consul Jay rose to the occasion. It might also be stated that Jay was born north of the Mason and Dixon's line, otherwise some embarrassing complications might have ensued.

"It would please me greatly," said Jay, "if the imperial band should play 'Marching Through Georgia' upon my arrival."

Thereupon, the master of ceremonies backed himself out of the room with many assurances of his thankfulness and protesting between thanks that regardless of whether the dog of a bandmaster found the music or not, he and all of his players would have the skin removed from their backs by public flogging; they would be boiled in oil, drawn and quartered for their carelessness.

On the morning of the presentation, Consul Jay stepped into an open faced "punkin" carriage drawn by prancing chargers. Two lackeys stood behind. The others walked ahead and behind. The carriage was preceded by a troop of lancers and buglers.

As the carriage entered the postern gate Consul Jay was prepared to hear the air of "Marching Through Georgia," but instead, there was a crash of cymbals, and bandmen, with all the force of their lungs and all the spirit they possessed, sent up the good old strains of "Oh, Say, Can You See!" And Jay passed into the palace through a lane of dazzling smiles from bandmen who had escaped a horrible death. They played the American national anthem as it has seldom been played before.

#### Brockton (Mass.) Chamber of Commerce Fosters Community Celebration

BROCKTON, MASS., July 10.—In this city's Fourth of July celebration a "Loyalty Program" was given under the auspices of the Chamber of Commerce at Salisbury Park. In the community singing, under the direction of Mrs. Nellie Evans Packard, there were heard the songs "America," "There's a Long, Long Trail," "Keep the Home Fires Burning," "Tramp, Tramp, Tramp" and the "Battle Hymn of the Republic." At nine o'clock a band concert was given under the direction of Edward Manning and D. W. Craft, the band numbering 100 pieces. One thousand persons took part in the community singing, arousing much patriotic fervor.

#### Ella Backus-Behr and Her Pupils Bring Cheer to Cape Cod Camps

HYANNIS, MASS., July 21.—Ella Backus-Behr, the well-known teacher, who is spending some time here with a number of her pupils, has been giving recitals at nearby camps, under the auspices of the Y. M. C. A. entertainment body. With Mme. Backus-Behr are Ida Hirst-Gifford, who leads the men in chorus-singing after the recital program has been given; Alma Bachmann, soprano, whose voice has been attracting most favorable comment, and Mary Wyman, contralto, who has also done admirable work.

### WON'T PROMOTE THIS TENOR

#### Army Needed Him for Quartet, so Denver Man Is Demoted

"Comes now a new case for military 'demotion'; in the army they call it 'breaking a man.'" So the *Denver Times* describes what happened to Royden Massey, a well-known Denver tenor, who was making a place for himself in New York musical circles when he was drafted into Camp Cody at Deming, N. M.

Mr. Massey was given the rank of a corporal and, so says the *Times*, "for two days he shouted commands at his perspiring squad—and then he was demoted, 'broken,' put back in the ranks. But not for the usual causes—absence without leave, infraction of discipline, negligence of duty. It came because the captain had heard Massey singing in the evening, after the day's arduous work was over. And shouting commands gave his voice a husky edge, spoiled it for singing. So promotion was denied him. And instead of commanding a squad, Mr. Massey was set to the task of organizing a quartet, which, according to the camp paper issued at Cody, now gives nightly concerts for the soldiers, and is in almost constant demand in Deming."

He was formerly connected with Hunzinger & Dilworth, the New York publishers.

#### The Gideons Entertain Unitarians

BOSTON, MASS., July 28.—Constance and Henry Gideon entertained the members of the "Isles of Shoals Conference of Unitarians" at their recent annual

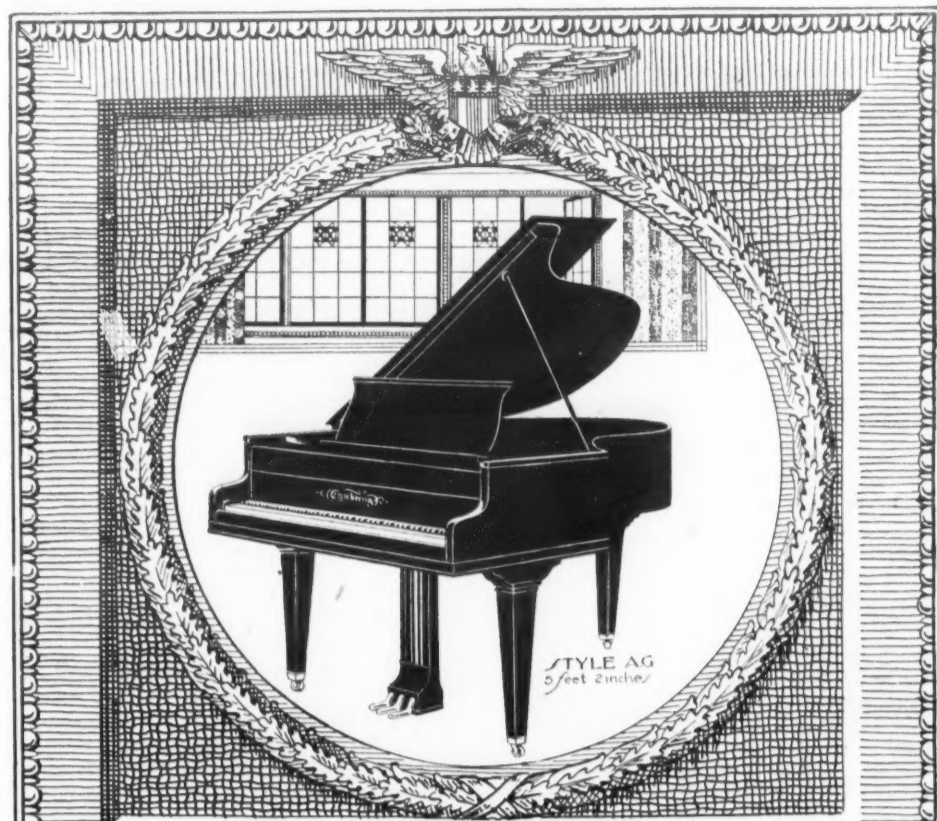
convention with "Folk Songs of the Allies." The meetings were held at the Rockinham Hotel, Portsmouth, N. H., as the picturesque Isles of Shoals, the usual scene of the convention, are now closed to the public for military reasons. Mr. Gideon was enthusiastic about the musical ability of his audience, which was able to join in singing Cecil Sharp's arrangement of the old English antiphonal song, "The Twelve Apostles." The program also included several of Stephen Foster's songs and closed with "Dixie," of which the audience actually knew two stanzas. C. R.

#### Campanini Engages Warren Proctor for Guest Performances

Warren Proctor, tenor, it is announced, has been re-engaged for special guest performances by General Director Campanini of the Chicago Opera Company for next season, and will appear as *Don Ottavio* in "Don Giovanni," *Cassio* in "Otello," and also assume the leading tenor rôle in Massenet's "Grisélidis" and in "The Barber of Seville." The young tenor was unable to accept an engagement for the entire season owing to his numerous concert and recital dates. He recently completed making a number of records for the Columbia Phonograph Company.

#### Berne Bans Concerts During Epidemic

BERNE, SWITZERLAND, July 23.—Concerts, theatrical performances and all meetings, including religious meetings have been forbidden by the city government under a heavy penalty owing to the prevalence here of "Spanish Grippe."



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## NEW MUSIC VOCAL AND INSTRUMENTAL

"IN THE FLOWER GARDEN." By A. Buzzi-Peccia. "The Scalp Dance." Harmonized by Harvey Worthington Loomis. "Pastorale (The Look)." By Dagmar De Corval Rybner. (Boston: Oliver Ditson Co.)

A lovelier song than Maestro Buzzi-Peccia's "In the Flower Garden" would be difficult to find in contemporary lyric songs. It is a truly atmospheric setting of Tagore, full of beauty and poetry, exquisitely written and vocally resplendent. High and medium keys are issued. There is a dedication to Louis Graveure. "The Scalp Dance" is one of a set of three Indian songs which Mr. Loomis has harmonized for concert use. There is nothing to be recorded about it other than that it is in his distinguished and individual manner—a real little masterpiece as he has done it. The English text is by Mr. Loomis. The song is an Omaha melody and is for low voice.

Another setting of Sara Teasdale's "The Look"—the eighth, if we are not mistaken! This time Miss Rybner has done it for Lucy Gates. And the song is a captivating *Allegretto* in 6/8 time, with felicitously managed part-writing in the piano accompaniment, writing that would be lovely if transferred to the medium of string quartet. High and medium editions are published.

TWO STUDIES IN RHYTHM. By Deems Taylor, Op. 5. (New York: J. Fischer & Bro.)

Few greatly gifted composers in our country publish so infrequently as does Deems Taylor. And few hold their manuscripts for so long a time after completing them. These two "studies in rhythm" were completed in the summer of 1914, when the composer played them for the writer of these lines, who urged him to publish them at once.

Mr. Taylor waited four years, probably because he wanted to hold the manuscripts and get a perspective on them from time to time, a plan which is worthy of consideration of composers. Just what he has done to them in the years between 1914 and 1918 we do not know, for they were splendid pieces then and they are splendid pieces now. In fact, they belong to the best piano music written anywhere to-day.

They are "studies in rhythm," the first a Prelude in 7/8, A Minor, the second a Poem in 5/8. Both are original in conception, thematically worthy, har-

monically Tayloresque with a sprinkling of modern French musical thought as a condiment. They are not easy to play, but contain no impossibilities for concert pianists. Without question they stand as among Mr. Taylor's best productions to date. They are issued under one cover.

FIVE TONE-PICTURES. By Pietro Alessandro Yon. (New York: G. Schirmer.)

Here we have five compositions for the piano by Mr. Yon, the distinguished organist. Better known as an organist, he still understands the piano thoroughly and writes for it with facility.

"Moonbeams" is the first piece, rather *salon* in style, melodious in a markedly Italian way; the "Dance at Twilight" is a graceful *Allegretto capriccioso* in G Major. "Mountain Slopes," the next piece in the group, is a fine *Andante mosso* in D Major. In our opinion, it is the finest of the five, a splendid mood-picture, MacDowellish in its inflections. It is dedicated to Percy Grainger, who would play it superbly. The other pieces are an "Alpine Nocturne," dedicated to Adriano Ariani, and a staccato study, "Rain," dedicated to Kurt Schindler, both of them excellent. The "Dance at Twilight" is dedicated to Ethel Leginska.

"THE PRECIOUS BLOOD." By Robert W. Wilkes, Op. 16. "Some Sweet Day." By Oley Speaks. (New York: G. Schirmer.)

Mr. Wilkes's "The Precious Blood" is a sacred song of the highest type. In the matter of melody he has been very successful, giving us something that is vocally smooth and effective. It is, however, in his treatment of the accompaniment that he excels; he has written it with great care and finish and it stands as a conspicuous achievement in this field. The last stanza is remarkably managed, with the accompaniment varied in a wholly engaging manner. Such a sacred song should be highly prized by our singers, for they are written only rarely these days. The song is for high voice.

"Some Sweet Day" is Mr. Speaks's most recent sacred song and is one of his best efforts. High and low keys are published.

TWO CAPRICCIOS. By Rudolph Ganz, Op. 26. (New York: G. Schirmer.)

These two piano pieces are in Mr. Ganz's skilled manner, delightful studies both of them. The first, *Capriccio* in G, is for the left hand alone, an *Allegro scherzoso* in 2/4 time. The other, *Capriccio* in E Flat, for the right hand alone, is a gavotte, and one of the most fascinating gavottes written in some time. The middle section, *Tranquillo*, in E Flat Minor, over the long sustained organ point is admirable. They are dedicated to two of his pupils, Mollie Margolies and Lester Donahue. The extraordinarily idiomatic way in which they are written so as to be entirely playable by one hand is a tribute to Mr. Ganz's virtuosity and his exhaustive knowledge of his instrument's possibilities. The workmanship of both pieces is beyond criticism.

"A HEART MISLAID," "The Dairy-Maids." By Frank La Forge. (New York: Harold Flammer, Inc.)

"Two Children's Songs" these are called and they are very charming ones. Mr. La Forge has done nothing more graceful in this vein that we know. The texts of the songs are by the young soprano, Maria Conde, and are delightful. Melodious in style, with capital accompaniments, these two La Forge songs ought to be sung frequently. They will be very useful as encore songs also. "The Dairy-Maids" is dedicated to Emma Roberts.

RUSTIC SCENES. By Benjamin F. Rungee. (Boston-New York-Chicago: White-Smith Music Publishing Co.)

This is an excellent set of easy teaching pieces for the piano. Mr. Rungee writes musically, with clarity and a nice sense of form. The pieces are all attractive. They are "Sunny Hours," "Changing Leaves," "Fairest Flower," "Golden Meadows" and "Breezy Bowers."

"WHITE NIGHTS." By Elsie Dérèmeaux. (New York: Jos. W. Stern & Co.)

This is a very lovely brief song, unaffected in its simplicity and truly sincere. There is in it a melodic flow of praiseworthy substance and the accompaniment is nicely fashioned. High and medium keys are issued. The song is dedicated to Alice Gentle, who introduced it in manuscript last fall at her recital at Carnegie Hall, New York.

"FOR YOU AND ME," "So Great Our Love." By Frank E. Tours. "Smilin' Through." By Arthur A. Penn. "Ye Moanin' Mountains," "The Heart of You." By Frederick W. Valderpool. (New York: M. Witmark & Sons.)

These two songs by Mr. Tours are from a set of "Four Little Love Songs" by Irene Castle. With the cessation of the public's devotion to the art Terpsichorean at dinner and luncheon in restaurants and hotels, Mrs. Castle has become a poet. Both texts are of that intensely subjective variety that leaves nothing to persons possessing imagination, the kind of love verses in which we have all revelled while sophomores at college. The texts are unquestionably the outcome of Mrs. Castle's grief over the death of her husband, the late Vernon Castle, in an aviation accident recently. A careful reading of them has convinced us of two things: first, that one cannot write a great poem immediately on the death of one's loved ones, even if one be a poet, and, second, that Mrs. Castle was (and probably still is) the finest dancer of her kind in America.

As for Mr. Tours's music, we can say of him that he resembles our highly esteemed Victor Herbert, in that he writes just as good music to poor texts as to real poetry. These songs are issued in three keys—high, medium and low.

Mr. Penn's "Smilin' Through" is a little song of persuasive charm. The text, by the composer, is well turned and the music fits it perfectly. Like all his songs, it is thoroughly melodious. It is published in three keys.

"Ye Moanin' Mountains" is in our opinion the best song Mr. Valderpool has written. It is a serious composition, with a strong thematic endowment and considerable harmonic variety. The final page contains some exceptionally good writing. It is a real recital song and merits being sung by our best singers. It is for a high voice. "The Heart of You" is a pleasing two-page song, with a fine climax at the close. Both as a teaching and concert song it should meet with success. It is dedicated to George F. Reimherr.

### ERIE WORKERS GIVE CONCERT

Program Varied by Community Singing—Various Pupils Recitals

ERIE, PA., July 18.—A recent musical event of interest was the appearance of the chorus and orchestra of electrical workers under the direction of Wilson Root Bushnell in a varied program, diversified by community singing.

On July 11 Vera Hampel, pianist, and John Kuebler, bass, pupils of Alice Sloan, gave a joint recital before a large audience. Miss Sloan played the accompaniments for Mr. Kuebler. Among the teachers recently presenting pupils are Tekla Baur Abbott, Marian Blanchard Allen, Lois Berst, Gertrude Delano, Angeline Gifford-Runser, Alma Haller, Carrie Schaal and Josephine Bonazzi Lytle. A number of music pupils were also graduated from St. Benedict and Villa Marie Academies early in the month.

E. M.

### Pearl Adams to Divide Season Between Teaching and Concerts

Pearl Adams, New York soprano, will divide her teaching activities between New York and Syracuse, N. Y., next season. A good sized class is now being formed in Syracuse for the coming fall, the time being so arranged as to enable her to devote considerable time to concert giving. Miss Adams has already a number of engagements booked, including many appearances in important musical centers, which are scheduled for the early fall and winter.

### Music Supervisor and Wife Employed in Munitions Factory

NEW HAVEN, CONN., July 13.—William E. Brown, former superintendent of music in New Haven public schools, with his wife, has gone to work in a munition factory at the close of the summer term. While machine gun inspecting is naturally different from his school work, the musician appears to find it interesting. His wife and he are working with seriousness at their new task.

W. E. C.

### McCormack Rouses Enthusiasm with Edward Machugh's Song

During John McCormack's notable campaign for the Red Cross and Knights of Columbus he has been singing Edward Machugh's "Our God, Our Country and Our Flag." Mr. McCormack sang it first at his concert in Lynn, Mass., late last month, where it was received with enthusiasm and favorably commented on in the press. Mr. McCormack was compelled to repeat the song at his Boston concert.

### Artists Aid Community Fund in Pittsfield, Mass.

PITTSFIELD, MASS.—Gertrude Watson gave a piano recital recently for the benefit of the permanent funds of the Community Chorus. She was assisted by May Mukle, cellist; Rebecca Clark, viola player, and Walter Stafford, violinist.

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# How One Musician Fared in the War



**Potency of Music for the Soldier Is Described by French Warrior-Clarinetist — Compositions of Bach, Beethoven, Schumann and Other Old Masters Bring Solace to Battle-torn Minds and Bodies—Artists in Dire Distress**

THE waging of war on such a colossal scale as the present one necessitates such a wholesale dislocation of the normal activities of peace that it is not always easy to determine how all the factors that go to make up a nation's life can be most effectually employed to further the nation's military effort. The result in democratic nations like ours, which are not organized on a military basis, is great initial confusion and waste. Such was the experience of England, and to a lesser extent of France. Their experiences ought to be guide posts for us.

It was with this thought in mind that I interviewed Henri LeRoy, former first clarinetist of the New York Philharmonic and now with the Musique Militaire Française on tour in this country. I was thinking, naturally, of the place that should be held in wartime by music and musicians. Years of training go to the making of a musician. Is this most useful wartime occupation that of a soldier in the line? Or can his training and accomplishments be used to better advantage? Is music essential, or even important, when all the resources of the nation must be marshalled for the supreme struggle? I thought that Mr. LeRoy, a musician and a soldier of France, might be able to throw some light on this question.

He volunteered at the beginning of the war. At that time nothing counted but men and guns. The fact that Mr. LeRoy was a talented musician was of no interest to anyone. He was a man and he could hold a gun, and so he was a soldier, just like any other soldier. He was assigned to the unpleasant duty of attending courts-martial. Later, as the country settled down to the business of war, the government began to recognize the desirability of utilizing the special qualifications of its soldiers. Thus LeRoy's ability to speak English was utilized by assigning him to duty as an interpreter for British officers.

As time went on, the government realized more and more the value of such apparent unessentials as music. For instance, it was necessary to sustain the morale of both the troops and the civilian population, and music was a powerful aid to this end. Music was also a powerful instrument in helping to collect money for refugees and orphans, for the Red Cross and so forth. Music, too, furnished valuable solace and help to sick and wounded soldiers.

## Music for the Wounded

So, in the course of time, LeRoy found himself in charge of concerts for the



A Musician at War. Right: Henri Le Roy, the Clarinetist and Soldier of France. Upper Left: On Furlough Abroad, Studying Papa Bach. Lower Left: In a Camp Theater on the Western Front

wounded. He says that in all his career as a practising musician he has never known such keen appreciation and enjoyment of music as was shown by the wounded soldiers for whom he has played. It alleviates their suffering, it cheers their spirits. Fresh from a sordid, distorted world of pain and violence and horror, they hear in music the voice of a world of light and beauty and harmony and peace. The effect on many of them is indescribable, and LeRoy says that the scenes he has witnessed while playing for his wounded children, as he calls them, have time and again brought tears to his eyes.

"I remember once at Hospital 101 in Rouen," he said. "I had just finished playing the Larghetto from Mozart's Quintet when a young man with three fingers of his right hand missing and one left cut off, begged me to play the Weber Sonata for clarinet. He listened to it with an expression in which was mingled delight and a curious kind of torture. Poor fellow! He was himself a clarinet soloist who had won the first prize at the Conservatoire. He had played that sonata often. He will never play it or anything else again."

In addition to his other accomplish-

ments LeRoy possessed considerable skill as a performer of magic tricks, and they always formed part of his entertainment for the wounded. Invariably they made a big hit. He tells of one occasion when he noticed a terribly maimed soldier watching him with an expression of unalloyed delight. When he had finished, the soldier called him over to his bed and told him that for such "wonderful pleasure" he would willingly get wounded all over again. On another occasion he noticed two men, each with one arm missing, enthusiastically applauding his performance by clapping each other's hand. The child-like nature of most of those heroic victims is infinitely touching.

I was interested to know what particular kind of music the soldiers favored most, and I was greatly surprised by LeRoy's answer.

## Prefer Old Masters

"Of course," he said, "I played all sorts of music for them—patriotic and popular airs, which they sang with me when I asked them to. But they really preferred to hear the music of Bach, Beethoven, Mozart and Schumann."

I thought of the embattled soul of France with its terrible hatred for the Prussian—a hatred that transcends hatred—seeking solace in Bach, Beethoven, Mozart and Schumann. It seemed an enigma. And yet, after all, it isn't. Can one think Beethoven and Prussian together? They say that the first thing the French would like to take away from the Germans is Beethoven. And Bach? There is a world of truth and significance in Herbert Peyser's remark at the last Bethlehem Festival that never has Bach sounded so American as now. The same might well be said of the others. They were the messengers of an ideal, an ideal of beauty and freedom and spiritual truth, an ideal common to all aspiring humanity, an ideal which the Germany of to-day has betrayed and which the free democracies of the world are fighting to preserve.

## Scarcity of Musicians

Our conversation led eventually to the condition of musicians in France who for one reason or another have been discharged from the service. "As a rule," said LeRoy, "they find employment in moving picture theaters, military bands and symphony orchestras.

But there are not so many of them. Most of those who are fit for service are called back to the colors. There is such a scarcity of players that the Lamoureux and Colonne orchestras have had to be consolidated into one, Pierné and Chevillard alternating at the conductor's desk. The Conservatoire Orchestra, which New York is soon to hear, has been able to keep going, but has given very few concerts. Henri Rabaud, the composer and conductor, who intends to come here later, has re-established the Padeloup Orchestra at the Nouveau Cirque and has accomplished splendid results with his fine organization. He has done a lot, too, to make things easier for suffering artists."

"And what," I asked, "is the condition of the artists? I don't mean the ordinary orchestra players."

## Artists in Distress

"Very bad," he answered. "The ordinary orchestra musician gets along well enough. But the soloist, the creative artist—they are 'up against it.' I have heard of all kinds of funds for struggling musicians. I don't know where they go. I've never met or heard of a musician who got anything from any of them. No doubt the money goes somewhere, but certainly not to the most deserving; they are precisely the class of people who are too proud and sensitive to ask for help. And they are worse off than anybody else, because nobody seems to care a hang what happens to them. The employee of a shop or factory in France has his full salary paid by his employer to his family while he is at the front; and in case he falls on the field of honor the position is given to his nearest relative.

"But the artist has no such compensation. So many of them have been completely disabled and their disability bears so much harder on them than it would on men in other circumstances. There is, for instance, a once famous organist who has lost his leg, and a virtuoso violinist who has lost his arm. They receive the small government pension, and that is all. Not that they complain. Perhaps that is why they do not get more help.

"They offered themselves freely and cheerfully in the cause of their country and human liberty. Many of them have

(Continued on page 30)

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# How One Musician Fared in the War



[Continued from page 29]

fallen, leaving their families without support. Many of them have been disabled. A number of the latter will never again be able to make a living from music, and they can scarcely learn any other trade or profession which will compensate them. It would seem that some way might be found to compensate them a little. The public very quickly forgets the artist who has given them so much

pleasure. Paris to-day is full of wounded and maimed. People don't stop to inquire what were the circumstances of those crippled men before the war. They are all just crippled soldiers, all on the same level of misery. But if a man falls, you know, it makes a lot of difference what height he has fallen from."

It is comforting to know that LeRoy himself has not lost his old enthusiasm for his art. His love for the clarinet is just as strong as ever. And so in

his spare time he has made a number of fascinating transcriptions for that instrument from the works of Vincent d'Indy, C. M. Widor, M. Vallier and Marcel Dupré. Of this last-named wartime winner of the Prix de Rome LeRoy thinks very highly. He speaks of him as a great organist and a composer of genius, who will very soon make himself felt in the world of music.

LeRoy's colleagues on his present trip are veteran soldiers who have been dec-

orated for valor on the field of battle. I was extremely curious to know how these gallant fellows received their decorations, what experiences they had been through, what sights they had witnessed. But it is hard to make such men talk about themselves. LeRoy, however, promised to get some interesting stories out of them for me as soon as he had a chance. Then with apologies he ended our interview, as he had duties to fulfill. For, after all, he is still a soldier.

## N. A. O. CONVENTION PROGRAM

Interesting Events Scheduled for Sessions in Portland, Me.

On the night of Aug. 6 the National Association of Organists opens its convention at Portland, Me., with an informal reception at the Falmouth Hotel. An outline of the entire program is as follows:

Aug. 7: 9 a. m., registration. 10 a. m., opening session, room 17, City Hall; address of welcome by his Honor Charles B. Clarke, Mayor of Portland; Henry F. Merrill, chairman of Music Commission; Will C. Macfarlane, first president of the N. A. O. and municipal organist of the city of Portland; response and address by Frederick Schlieder, acting vice-president. 11.15 a. m., Auditorium; organ recital by Henry S. Fry. 2 p. m., room 17, City Hall, conference, Herbert Staveley Sammond, chairman; subject, "Music for the Army and Navy"; paper, "Band Music," Wallace Goodrich, Boston; paper, "Camp Songs," J. P. Marshall, Boston. 3 p. m., Auditorium, organ recital, Will C. Macfarlane; 4.30 p. m., sightseeing motor trip about Portland; 8.15 p. m., lecture, "The Poilu and His Music," illustrated, Reginald L. McAll.

Aug. 8: 9.12 a. m., excursion, sail among islands of Casco Bay; 2 p. m., room 17, conference, John Hermann Loud, chairman; paper, "The Art of Being Particular," Miles I. A. Martin. 3 p. m., Auditorium, organ recital, Will C. Macfarlane. 4 p. m., room 17, conference, Walter N. Waters, chairman; subject, "The Choir"; paper, "Maintaining a Choir," Mabel E. Bray, Westfield, N. J.; paper, "Choir Problems," Walter C. Gale; paper, "Rhythmic Values in Interpretation," Frederick Schlieder. 8 p. m., Auditorium, joint recital, William Zeuch, organist, and Portland Men's Singing Society, Will C. Macfarlane, conductor.

Aug. 9: 9 a. m., room 17, business meeting, report of committees, report of State presidents, amendments to the constitution, election of officers. 11 a. m., "The Film and Its Musical Expression," Rollo F. Maitland. 2 p. m., conference, Dr. John M'E Ward; subject, "The Anthem." "Are the spirit and form of Bach's church music an adequate expression of the devotional needs of to-day, or is the modern romantic style to be used as a greater spiritual aid?" Speakers, Dr. Latham True, Hamilton C. MacDougall, Harvey B. Gaul, Walter N. Waters and others. 8 p. m., organ recital, R. Huntington Woodman.

## Plainfield Audience Applauds Leon Rice

PLAINFIELD, N. J., July 30.—Leon Rice, the New York tenor, gave a recital at the First M. E. Church here last evening, with Jenie Rice at the piano. His admirable singing of an aria from "Bohème" made a splendid opening for his program, which he followed with songs by Chaminade, Treharne, Scott, Vanderpool, Cox, Ware, Penn, Foster, Strickland and Kürsteiner. He also sang Glen Carle's "Song of Hope," an arrangement of an old Swedish folksong and two patriotic numbers, Florence Aylward's "A Khaki Lad" and Fay Foster's "The Americans Come." He was heartily applauded and obliged to give extras.

## Community Singing Idea Takes Firm Root in Burlington, Vt.

BURLINGTON, Vt., July 27.—The community singing idea, which gained its first impetus at the Bastille Day celebration, when several thousand gathered

around the statue of Lafayette on the University of Vermont green and sang patriotic airs, has rapidly spread. Now it has become a regular occurrence for hundreds to sing every Friday at the concerts given by Sherman's Military Band in City Hall Park. The singing is under the direction of Edward Beaupré. Last evening the numbers included "America," "Keep the Home Fires Burning," "Joan of Arc" and "The Star-Spangled Banner," and the big crowds that lined the park clamored for numerous encores. The city has never seen such an interest in singing as it is experiencing this season. D.

## BALTIMORE COMMUNITY "SING"

Municipal Band Aids in Successful Event—Gwilym Miles Leading at Camp Meade

BALTIMORE, Md., July 27.—The community "sing" which took place on July 26 proved a distinct success. "Baltimore, Our Baltimore," the civic song, "Old Black Joe," "My Old Kentucky Home," "Suwanee River," "There's a Long, Long Trail," "The Battle Hymn of the Republic," "Keep the Home Fires Burning," "Columbia, the Gem of the Ocean" and "The Star-Spangled Banner" were all sung with spirit. The Municipal Band, John Itzel, conductor, gave the remainder of the program, playing compositions by Sir Edward Elgar, Puccini and Gustave Strube. Nelson Kratz, cornetist, was the soloist. Frederick R. Huber, the municipal music director, had charge of the concert. David Roberts led the community singing.

Kenneth Clark, until recently Camp Meade's song leader, formerly a member of the Staff of MUSICAL AMERICA, has gone overseas as a Y. M. C. A. worker with the Seventy-ninth Division. His place is taken by Gwilym Miles, the baritone. Mr. Miles has begun his war work with the new Eleventh Division. F. C. B.

## Haywood Program for Enlisted Men

Mr. and Mrs. Frederick H. Haywood recently gave a program at the Broadway Tabernacle for the Enlisted Men's Club. They were assisted by John Thomas, tenor from the studios, and George W. Bell, bass soloist of St. James Church, New York. Mrs. Haywood sang four songs, "I'll Sing Thee Songs of Araby," by Clay; "A Song of Sunshine," by Florence Turner Maley; "At Dawning," by Cadman, and "Keep on Hopin'," by Maxwell. Mr. Thomas followed with a group including "The Fields of Bammylair," Maley, and "Tim Rooney's at the Fightin'," Fox. Mr. Haywood acted as accompanist and also sang two duets with Mrs. Haywood, "Somewhere a Voice Is Calling" and "Break Diviner Light." The program was brought to a close with two rousing songs sung by Mr. Bell. The entire program was well received.

## FESTIVAL IN GREENSBORO, N. C.

Gifted Soloists Heard in Event Given Under Mr. Hagedorn's Direction

GREENSBORO, N. C., July 26.—Marie Torrence, soprano; James Westley, basso, and Charles Hart, tenor, were the soloists at the two days' music festival given under the direction of Gustav Hagedorn for the summer school of the University of North Carolina at Chapel Hill, N. C., July 10 and 11.

The main feature of the festival was the cantata, "Joan of Arc," by Gaul,

given by the school chorus and Miss Torrence as Joan, Mr. Hart as Philip and Mr. White in the rôles of Robert de Bandricourt and Jean de Novelounoit. The soloists also appeared in arias and song groups the first night of the festival. They were all received with applause, Miss Torrence for her limpid beauty of voice, Mr. Hart for his ringing tenor and Mr. White for his dramatic, resonant bass. The chorus also sang separate numbers, under the able direction of Mr. Hagedorn. Mrs. Gustav Hagedorn acted as accompanist for the solo and chorus numbers.

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## MUSICAL TREATS IN CHAUTAUQUA'S WEEK

Junior Choir Concert Feature of Excellent Series of Events

CHAUTAUQUA, N. Y., July 26.—"The Garden of Kama," a song cycle for quartet, by Henry B. Vincent, resident organist, was given a meritorious presentation on Monday, July 22, in the Amphitheater. Mr. Vincent has set exquisitely the Laurence Hope Indian poems. The work was presented by Rosalie Miller, soprano; Margaret Abbott, contralto; Norman Arnold, tenor, and Hartridge Whipp, baritone, with the composer at the piano. They gave a fine interpretation. As a prelude to the cycle Sol Marcossion played two violin numbers in musicianly style.

Horatio Connell, head of the vocal school, gave the first of his series of five o'clock recitals in Higgins Hall on July 22. One of the features of the program was his singing of the lovely aria from the "Creation," "Limpid Brook," and he did it not only with the speed and clarity which it demands, but also with a diction that was perfect, and a technical flow that was the very essence of neatness. An encore was demanded after each group that he sang. The accompaniments were skilfully played by Mr. Shattuck.

Henry B. Vincent's organ recital in the Amphitheater, on July 19, brought out a large assembly of appreciative music-lovers, who were treated to a program of the best in organ literature.

Sol Marcossion, head of the school of violin playing, gave the second of his series of recitals in Higgins Hall on the afternoon of July 23. Mrs. Marcossion played the accompaniments and Rosalie Miller, soprano, contributed two numbers, "Elegie," by Massenet, and "Le Nil," by Leroux, both beautifully done. Mr. Marcossion substituted the Handel Sonata for the Brahms Op. 100, and it was played with all of the polish and understanding necessary to interpret this great classic. These recitals are a source of infinite pleasure to Chautauquans. Mrs. Marcossion gave her husband admirable support.

At the five o'clock organ recital, on July 23, Mr. Vincent featured the Andante from the Schubert Symphony in C, and also played one of his own compositions, "Oratoire," which was well received. Mr. Vincent gave an illuminating lecture on "Musical Indigestion," in the Hall of Philosophy on July 24.

The feature of the week was the Junior Choir concert given in the Amphitheater on the afternoon of July 25, under the direction of Alfred Hallam, assisted by the soloists for July. During the playing of Sousa's "The Stars and Stripes Forever," the little ones filed into their seats in the choir loft, each carrying a small American flag. As one would expect, they were greeted with a vigorous outburst of applause. There were 300 of them, and they sang with a precision of attack and a finish that would do credit to many adult choirs. They rehearse daily under Mr. Hallam's direction and the effects he obtains through them are astonishing. The accompaniments were played by band, orchestra and piano. It has long been the custom of the authorities to publish the entire program of words for these concerts in the *Chautauquan Daily*, a plan which has proven highly successful. Mr. Hallam's "America's Children's Pledge" was beautifully sung by the choir, and the director-author received prolonged applause. "Pack Up Your Troubles In Your Old Kit Bag" was sung by Mr. Whipp with notable breadth of style. The song was accompanied by the orchestra, and the Junior Choir sang the chorus each time on its second entry. Miss Miller was heard to advantage in "The Scotch Folk Song," by Lindsey, and "The Blackbird Song," by Quilter. Both pleased the assembly immensely. "Freedom for All Forever" seems to grow

## Wing of Metropolitan's Forces Captures Coney Island Salient



Glancing at the Above Picture a Man Well Informed on Matters Musical Gave It Its Title, "A Wing of the Italian Operatic Army, with General Giulio Gatti-Casazza in Command." The Picture Was Taken When These Well Known Italian Artists Visited Coney Island Recently, and More Particularly One of Coney Island's Photograph Galleries.

In the Picture Are Seen the Metropolitan's Chorus Master, Giulio Setti, Standing; Its Basso, Andres de Seguro, "On Horseback" Cesare Sturani, William Thorner, Romano Romani, Its Conductor; Roberto Moranzoni, Mr. Gatti-Casazza, Gabriel Sibell and Dr. Dallachia.

more popular as the days roll by, as was evidenced by the way in which it was received when sung by Miss Abbott. And to hear Mr. Arnold sing "The Long, Long Trail" is to experience moments of genuine musical pleasure.

Prof. Howard Clarke Davis gave an interesting and instructive lecture on "Modern Tendencies in School Music" in Higgins Hall on July 25. He is supervising principal of public school music in Yonkers, N. Y.

The open-air band concerts are being held this year on the veranda of the Hotel Athenaeum, and judging from the throng of promenaders these popular concerts are thoroughly enjoyed. Henry B. Vincent is director of the band.

Ernest Hutcheson, head of the piano school of the Chautauqua Summer Schools, gave a program in Higgins Hall on the afternoon of July 25, made up entirely of works by Chopin. His artistry is so well known that a review would be superfluous. He played the "Variations Brillantes," Impromptu in G Flat, Valse in D Flat, Nocturne in A Flat, the F Minor and C Minor Etudes, and the Sonata in B Minor.

A program made up of music of the allied nations was given in the Amphitheater on July 26. The soloists for July appeared, together with the Chautauqua Choir and orchestra, under the direction of Alfred Hallam. Norman Arnold sang Sanderson's "God Be With Our Boys Tonight," and was given much merited applause. His beautiful tenor voice has been the source of much pleasure to Chautauquans. Margaret Abbott, contralto, sang two numbers which pleased the audience decidedly, "Wha Hae Wi' Wallace Bled," and "The Maple Leaf Forever," by Muir. "Santa Lucia" and Fouldrain's "Carnaval" were finely interpreted by Rosalie Miller. Hartridge Whipp sang Planquette's "French Marching Song" and "On the Road to Mandalay," by Speaks. The choir and orchestra contributed some well-chosen and finely performed selections from the music of our Allies, and the concert was a most successful one from every angle.

R. DEANE SHURE.

### OLIVER DENTON PREPARING ALL-AMERICAN PROGRAM



Oliver Denton, American Pianist, Avon, N. J., Where He Is Spending the Summer

Working and resting, Oliver Denton, the brilliant American pianist, is at Avon-by-the-Sea, N. J., for the vacation months. Mr. Denton is often on the tennis courts; the above snapshot shows him in his tennis togs, but he is also busy preparing an "all-American" recital program, which he will present in the fall. He will be widely heard in recital next season under Daniel Mayer's management.

### Leon Rice Wins New Recital Laurels in Bridgeport, Conn.

BRIDGEPORT, CONN., July 16.—Leon Rice the New York tenor, gave an interesting recital here last evening for the benefit of the Red Cross. The first half of the program consisted of songs by Allied composers, among them Leoni, Chaminade, Haydn, Wood, Puccini, Aylward, Sharpe, Novello and Flynn. The second part was given over to the works of American composers, including songs by Fay Foster, Vanderpool, Hamblen,

Ware, Cox and Gilbert. Mr. Rice is an artist of unusual ability and his work was enthusiastically received by the large audience. It was his sixth appearance in this city and he has been requested to give another recital here as early as possible next season. The program had much variety and in it were several songs never heard here before as well as a number that were written for the singer. Jenie Rice was the efficient accompanist.

### Red Triangle Orchestra of Brooklyn Continues Work During Summer

The Red Triangle Symphony Orchestra of Brooklyn, under Carl J. Simonis which was heard to such advantage last winter, has not disbanded for the summer, but meets Mondays and Wednesdays for public rehearsals, and is rendering service in many directions. On Friday, July 28, the orchestra will play in Tompkins Park, and in August in Asbury Park or Ocean Grove. The orchestra now numbers about forty-five players and promises to become an important organization in the musical life of Brooklyn next winter. A. T. S.

### Give Program of Mana Zucca's Work

A musicale was given on Saturday morning, July 27, by Mana Zucca at her New York studio, the program being made up entirely of her compositions. Anna Halpan, pianist, played "La Coquette"; Florence Traub Heineman "Valse Brillante" and "Etude en Hommage" and Adaline Fisher, "Fugato Humoresque" and Poem. Claire Weinograd, soprano, sang "Mother Dear" and "If Flowers Could Speak"; Mr. Israeloff, tenor, "Two Little Stars"; Sadie Traub, soprano, "On Revient Toujours"; Marjorie Knight, soprano, "Persian Song"; Ella Palow, soprano, "Eve and a Glowing West" and "Love's Coming"; Lorraine Foster, soprano, "A'whispering" and "Le Petit Papillon," and Irene Williams, "Tell Me If This Be True," "Sleep, My Darling," and "Priere d'Amour." Miss Zucca's Ballad and Caprice for violin were played by Nicolas Garagusi. Miss Zucca played the accompaniments for all the artists.

### W. L. Farnam Joins Canadian Army

W. Lynnwood Farnam, organist of the Fifth Avenue Presbyterian Church in New York, has enlisted in the Seventy-ninth Battery, Canadian Field Artillery at Petawawa, Ontario.



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## PABLO CASALS ON SPANISH MUSIC

**Intricacies of Its Rhythms, Says 'Cellist, Have Made Spanish Music Inaccessible to Outside World—Not Even Chabrier and Debussy Have Caught Its Real Essence, He Declares—Kinship with American Ragtime—Victoria as Preceptor to Palestrina**

PABLO CASALS has said that the national folk music is the greatest heritage for a musician and that on it depends his power to move men. This same thought expressed in varying ways can be attributed to any number of great men. "The greatest of the earth often own but two aims, the fatherland and song," are the words of William Butler Yeats, the famous Irish poet and dramatist. It is from the native land and its expression through the art of its people that these men draw their breath of life and their inspiration.

To understand the art of such a man as Mr. Casals, then, it is necessary to know something of the music of the land that has nourished it. Pablo Casals loves to talk of the music of Spain as he loves to speak of anything connected with his native land. Intense devotion to the fatherland characterizes the Spanish people, and in Casals is augmented by an innate loyalty and fervor. Even though the Spanish music is comparatively little known and little developed, he finds it an inexhaustible subject.

"It is hard for us Spaniards to realize or admit that Spain is a country of the past, for she is warmly and vividly alive in our hearts," said Casals, "but it is true that she falls back on her former glories and hence has developed little in the past few centuries. She broods over her great gleaming jewel, the Mediterranean, nursing an ancient sorrow and an invincible pride. Yes, she is too proud to polish up her blade and go forth into the modern fields of competition. But there are latent possibilities, especially in her musical life, that are awaiting the enkindling touch of progress. It is true that there is another reason for the lack of her musical development.

### Intricacies of Spanish Rhythm

"Real Spanish music—that which is part of the warp and woof of the life of the people—is to a great extent inaccessible to outsiders. The song and dance music—which is usually interchangeable—is the most typical. It creates the greatest part of its effect through the rhythm, and the intricacies of these rhythms make it almost impossible to note them down on paper. The people all know these songs and dances, for they are very illiterate and their only literature are the *cantanes* and *coplas* (folk-songs), which are handed down and take the place of the folk lore of other nations. Their songs are mostly of love—wild, passionate, intense and melancholy—a complete expression of their own nature and the forces that have influenced it. In them there can be traced the oriental voluptuousness of the Saracen invaders, and the wild freedom of the gypsies who wandered over Spain in the fifteenth century. But strive as they may, this music is hard to get and harder to note down.

"Chabrier and Debussy both comment on this almost insurmountable difficulty—and it is so. The smell, the sound, the look of Spain, they have caught marvelously well—but the rhythms, no. They create pictures of Spain, but not Spain itself, for, as I have said, the rhythms are the essence. I must explain why this music is hard for outsiders to

get. It is because the audience contributes almost as much toward the success of the event as the performers. The audience must be thoroughly imbued with the spirit of the dancers and music makers; the presence of an unsympathetic being is felt at once, and if the performers do not actually stop, they are so constrained that the music loses all its character.

"The Spanish audience cheers and encourages; is breathlessly absorbed; works itself to as great heights of emotion as the actors—and often joins in the dance itself, as is the case with the 'Sardanas' of Catalonia. The peculiar frenzy and naïve eroticism of it is very often alien, even repulsive, to the Western nature. It is this peculiarly national appeal and character that makes it difficult to transplant successfully. Even the *Zarzuela*, a comic opera of popular character, the one class of theatrical music that can be called purely Spanish in form, has not been successfully produced on an alien soil.

"In the case of the music of Andalusia and southern Spain, the rhythm of the



Pablo Casals, the Famous Spanish 'Cellist, an Intense Lover of His Native Folk Music

dances is marked chiefly by heel-tapping, which has a counterpart in the rhythms of the drumming of the African negroes in their ceremonial dances. It is not at all unlikely that American ragtime and this Spanish music have the same ori-

gin, for the Saracens who invaded Spain in the eighth century included many of the African tribes. If this were true, it is indeed interesting to note how differently the two races have incorporated and developed this heritage.

"Spain, however, reached her greatest world importance in another sort of music than that which we have been discussing. In the sixteenth century lived Victoria, the greatest figure in the history of Spanish music. He was the crown of that school of church music which was so closely allied with the Roman school that it is sometimes not distinguished from it. However, Spain formed and largely influenced that school—Palestrina himself learned more from his Spanish predecessors and from Victoria, who was his preceptor, in fact though not in name, than from his own teachers. And Palestrina, great as he is in many ways, was never able to attain the depth of individual or national expression that marked the work of Victoria. He caught the mystic spirit of asceticism peculiar to Spain, as only one other Spanish genius, Santa Teresa de Jesús, the poetess and most celebrated of all women, has succeeded in doing. To his composition for the funeral of the Empress Maria I can compare only a few of the greatest things in music. The immense exaltation, dignity and beauty that that music is still able to convey, renews the belief in the value and persistence of great art.

"Spain's musical outlook at present is very promising—in the last decade she has produced many interesting, if not startling composers and there is an ever growing movement all over the world for the purpose of making known and utilizing Spanish music. But modern Spanish music is a pet subject of mine and there is too much to be said of it to do it justice in a few words. Another time I shall speak of it."

### AMERICANIZATION BY SONG

**Patriotic Women Doing Worthy Work in Yonkers—Theaters Co-operate**

YONKERS, N. Y., July 27.—An "Americanization" committee of patriotic women recently appointed one of its number, Mme. Jane Arctowska, as a committee of one to help realize the aims of the organization by teaching the people the words and music of American patriotic songs. It was felt that many were ignorant of the words and music of the "Star-Spangled Banner," because they had no opportunity of learning our National Anthem and that, therefore, the general public would be willing to co-operate.

The management of Proctor's, the Hamilton, the Orpheum and other picture houses willingly granted permission for song leaders to teach patriotic songs to their audiences and, accordingly, enthusiastic singing may be heard in Yonkers theaters two or three nights each week. The committee has supplied the different amusement houses with slides of the words of the "Star-Spangled Banner" and "America" and new slides are being added from time to time. At times the song leaders also sing patriotic solos.

Mme. Arctowska has worked hard to make the undertaking successful and has received the almost unanimous support of Yonkers musicians. Among those who have already given their services in this undertaking are Percival G. Entwistle, Alfred Shaw, George Bagdasarian, Elsie Gobell, Audrey Launder, Hubertine Wilke, Mrs. Margaret Sands, Miss Zimmille, Mrs. Pierson and Robert W. Wilkes.

**Ida Geer Weller and A. B. Davis Give Admirable Recital in Johnstown**

Ida Geer Weller, mezzo-contralto, and Alan B. Davis, baritone, with J. Warren Erb at the piano, recently gave an excellent recital at the high school in Johnstown, Pa., under the auspices of the Johnstown College of Music. Mrs. Weller scored in old English songs by Bishop and Dowland and in American songs by Marion Bauer, Ross, La Forge, Spross, Woodman, Hammond, Crist, Burleigh and Lieurance, all of which she

sang with artistic feeling and vocal excellence. Mr. Davis's offerings were also admired, including the "Pagliacci" Prologue, H. T. Burleigh's arrangement of the old Swedish song "The Dove and the Lily," his Negro spiritual "Swing Low, Sweet Chariot," and Burleigh's songs "The Gray Wolf," "In the Wood of Finvara" and "Little Mother of Mine." Mr. Erb played the accompaniments for both singers in his wonted artistic style.

**Opportunity for Amateur Musicians in New York Guard Band**

Amateur musicians of this city, and especially of Brooklyn, have an opportunity by enlisting in the 14th Infantry (New York Guard) band. Bandmaster A. Kotz will receive applications every Monday evening at the armory, Fourteenth Street and Eighth Avenue, Brooklyn.

## AN EDITORIAL TRIBUTE TO

# LEON

# RICE

# AMERICAN

# TENOR



AN EDITORIAL from  
*The Peekskill, N. Y. News, July 9, 1918*

### THE RICE SONG RECITAL

Any music lovers in Peekskill who absented themselves from the song recital given at the South Street Methodist Church last evening merely deprived themselves of a musical treat.

The credulous public is often imposed upon by transient performers until a cynicism has been evolved that precludes the retention of very much faith in the integrity of announcements concerning entertainments. For the song recital given last night by Leon Rice, of New York, the promise scarcely measured up to the performance.

Mr. Rice is an artist, an artist plus personal ease and charm of manner on the stage. His program was varied, well balanced and altogether delightful. His voice has resonance, sufficient volume, sympathy and timbre, and the cultural finish of his work is such as to satisfy the demands of the exacting and the sophisticated in music. His phrasing is almost faultless.

Mr. Rice seems equally free and at home with the sweet, simple ballad or Irish ditty, and the classic. His rendition of "I love you" was exquisite, while the number from "La Boheme" was truly an artistic surprise. The latter number was given in a manner to compare most favorably indeed with that of more noted and highly paid but no more accomplished singers.

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## HOLD "VICTORY SING" IN SAN FRANCISCO

Citizens Join in French and American Anthems—Open Presidio Theater

SAN FRANCISCO, CAL., July 22.—In celebration of the victory of the French and American forces, Saturday, July 20, was given over to patriotic demonstrations. Mayor Rolph issued a proclamation calling upon every loyal citizen in San Francisco to participate in a big community "sing" to be held under the auspices of the War Camp Community Service Committee.

At noon Union Square was packed. A band of forty pieces was donated by the Musicians' Union. Alexander Bevan directed the chorus, Florence Drake Le Roy led the singing of "The Star-Spangled Banner," and Mme. Gustin-Ferrier led the "Marseillaise." Early in the evening citizens paraded through the streets singing to the accompaniment of bells, whistles, horns and sirens of which every one in the city had been pressed into service.

The "Artists' Concerts" which during the past three years have been a feature in the musical life of Oakland will be especially interesting during the coming season. Zanette W. Porter, manager, announces that the opening concert will be given by Yolanda Mero and Lambert Murphy. Lucy Gates and the Trio de Lutèce will be heard in January, and Josef Hofmann in February. The March concert will be given by Anna Case, while Louis Graveure will close the series in April.

An announcement received with great satisfaction by the posts and training camps of the Bay region is that the San Francisco Chamber Music Society has tendered its services to the Music Committee of the War Camp Community Service and will give six concerts. It has been demonstrated that our soldiers appreciate the best in music, and these concerts will be a rare treat as well as an inspiration to those who have few opportunities to hear the ensemble work of this organization.

Leopold Godowsky to-day opened his "Master School" in San Francisco with a full list of "Master" and "Audition" pupils. During their visit in San Francisco Mr. and Mrs. Godowsky will join the musical colony of Marin County, which includes Mr. and Mrs. Alfred Hertz, Mr. and Mrs. Stanislaus Bem, Mr. and Mrs. Louis Persinger, Mr. and Mrs. Horace Britt, Elias Hecht, Arthur Argriewicz, and Mr. and Mrs. Selby C. Oppenheimer.

Among the musicians who are away on vacation are Mr. and Mrs. Joseph George Jacobson, who are motoring through northern California; Hother Wismer, who is enjoying himself in the Feather River country, and Mr. and Mrs. B. Emilio Puyans, who have visited Cuba and eastern cities.

The Presidio Theater was opened last week by local musicians, the first program being under the direction of May Sinsheimer, chairman of the War Camp Community Service music committee. Appearing on the program were Florence Drake LeRoy, soprano; Maurice Amsterdam, cellist; Reginald Marrack, baritone, and a quartet under the direction of Benjamin Moore. On Tuesday evening, under the management of the Knights of Columbus, Lydia Sturdevant, soprano, delighted an exceptionally large attendance of enlisted men, while at the Letterman General Hospital on Thursday the convalescents enjoyed a program given by Nora Crow, violinist; Cora Corelli, soprano; Orrie Peterson, boy soprano; Dorothy Nash and Margie Stevens in vocal duets, and Graeber's orchestra of forty pieces.

The Pacific Girls' Trio, composed of Ethel Johnson, soprano, Amy Ahrens, violinist, and Violet Oatman, pianist, have been appearing at the Presidio, Camp Fremont, Fort Scott, Angel Island, Mare Island, and other military camps on the Bay and have been greeted with enthusiasm. They report that the audiences, composed mostly of enlisted men, have proved especially appreciative of the higher grade of music offered.

A summer season of grand opera will

## Kentucky College for Women Promotes Music



Heads of the School of Music at the Kentucky College for Women, at Danville, Ky. Dr. and Mrs. Allen, Back Row; Helen Turner, Teacher of Voice, Gladys Shailer and Donna Easley, Front Row

DANVILLE, KY., Aug. 1.—"Every day is a perfect day here in the Blue Grass country," said Gladys Shailer, director of the School of Music of the Kentucky College for Women, as she showed a representative of MUSICAL AMERICA, who was standing beside her on the veranda of the administration building, the broad sweep of the perfectly kept campus which surrounds Kentucky's premier school for young ladies. "And every college teacher of both the old and new South," she added, "should be more than glad to welcome any representative of that scholarly editor, John C. Freund, who was fighting valiantly for American music long before others were whipped into line by the war."

In speaking of Kentucky College Miss Shailer said: "While our institution pays especial attention to the Fine Arts, I be-

lieve music is our most popular course with the young ladies. Each college year we have a series of concerts in the gymnasium, which enjoy not only the patronage of Danville, but the entire vicinity. This year we had Mme. Gabrielle Gills, the French soprano; Guiomar Novaes, pianist; the Cherniavsky Trio and Donna Easley, who gave a song recital which included scenes from grand opera in costume.

"I had heard so much about the unique entertainment offered by Miss Easley that President Allen and myself decided to have her with us commencement week. To say that Miss Easley completely captured the faculty and students of Kentucky College for Women is putting it mildly. The clever young artist opened her program with a group of songs by American composers. The costume part of the program included a scene from 'Faust,' a scene from 'Madama Butterfly' and a group of old-fashioned songs. In this last group of

songs Miss Easley wore an old-fashioned gown as dainty and sweet as the songs.

"Although Miss Easley has an accompanist on tour, she persuaded me to play for her recital. Miss Easley was so pleased with my work that she has arranged to have me accompany her at some of the big Eastern army cantonments during my vacation. On Sunday in the Second Presbyterian Church Miss Easley was soloist for our commencement exercises just before the Baccalaureate sermon. This appearance gave us still another vision of this resourceful artist. I had read so much about her success in the army cantonments, where she was called 'The Nightingale of the Camps,' I knew her ability as a concert artist from having worked with her on the program, but her added triumph in the church was beautiful beyond words. The young girl graduates, leaving school life to enter life's school, were deeply impressed by this many-sided song-bird."

## GALLO WILL OPEN NEW YORK SEASON

Three Weeks' Period of San Carlo Opera at the Shubert Theater

The announcement is made that the San Carlo Grand Opera Company, whose initial invasion of New York City last fall resulted in a surprisingly successful engagement at the Forty-fourth Street Theater and caused much comment in the city's opera circles, is to be the first in the local field this fall. This time the Gallo organization will move across the street to the Shubert Theater and, opening on Monday, Sept. 3 (Labor Day), remain there for three weeks.

New York's seasoned, experienced opera-goers were surprised when Impresario Gallo announced a period of opera so early and the wise ones predicted dire disaster for the venture. Needless to repeat, the results proved exactly the reverse, and not only did local music enthusiasts display remarkable appreciation of the San Carlo manager's efforts, but the triumph was of such a nature that its influence extended broadcast and resulted in further and greater patronage throughout the country than

had ever been experienced by the organization before.

The forty weeks' transcontinental tour of the San Carlo company, therefore, begins here in New York and will extend to the Pacific Coast, where important engagements at San Francisco, Los Angeles, Portland, Seattle and other places will be filled. The principal opera-loving communities of Canada will be included, week engagements at Quebec, Montreal, Toronto, Winnipeg and others being arranged.

Charles R. Baker, advance manager of the San Carlo all these years, announces the itinerary for the 1918-19 tour to be the most interesting and promising of the company's career, and this notwithstanding the many new hardships, costs and items of expense by which grand opera is hedged about in these abnormal times. No increase in San Carlo prices has been announced.

New York's opera-goers, when the San Carlo comes, will hear a number of new voices, whose names will soon be given out, while such splendid artists as Salazar, Antola, Royer, Agostini, DeBiasi, Cervi, Miss Amsden, Miss DeMette, Miss Melis and other favorites of last season's event will again be featured.

Pelham Jackies Hear Gifted Artists

PELHAM, N. Y., July 27.—Marie Tiffany, soprano of the Metropolitan Opera Company; Max Jacobs, violinist, and Naum Coster gave an enjoyable concert at the Pelham Bay Naval Station on Friday, July 19.

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MARIETTA, OHIO.—Bertha Metcalf recently presented in recital a number of her piano and organ pupils. Hazel Spies gave several organ selections.

FITCHBURG, MASS.—Herbert C. Peabody, organist and choirmaster of Christ Episcopal Church, is the composer of an anthem, "God, Be Merciful," which was recently published.

WOODMONT, CONN.—A concert was given at the Country Club on July 26 for the benefit of the Red Cross by Florence Otis, soprano; Elizabeth Packard Larsen and Claude Warford.

TACOMA, WASH.—Valerie J. Lewitus, pianist, of New York, was recently married to Samuel Andrews, a prominent business man of Tacoma, Wash. Mr. and Mrs. Andrews will reside in Tacoma.

SHEPHERDSTOWN, W. VA.—Mrs. Charlotte Pendleton Goldsborough, pianist, and Mrs. Frank Dobbins, vocalist, gave a recital in the college auditorium for the Shepherd College Summer School.

FORT ONTARIO, N. Y.—A concert was given at U. S. Army General Hospital, No. 5, recently. The soloists were Mildred Faulkner, harpist; Eleanor Sargent, soprano, and Melville A. Clark, cellist.

EAST LIVERPOOL, OHIO.—The East Liverpool chorus gave its annual associate membership chorus. Lysbeth Hamil, conductor of the chorus, was assisted by Mildred Weaver, pianist, and Helen Thomas, soprano.

PORTLAND, ME.—The State Liberty Chorus recently had its monthly meeting and dinner at the Falmouth Hotel. Plans were made for the coming season. George Thornton Edward, the director general, reported that nearly 50 units of the chorus had already been organized, being distributed widely throughout the State.

WASHINGTON, PA.—Vocal pupils of Jean Seaman gave their first recital on July 23. Those who appeared were Naomi Parkinson, R. A. Fenimore, Agnes and Eleanor Black, John Hunter, Miss Hayden, Hilda Griffiths, Hana Lambie, Mrs. W. A. Manon and Henry Ormesher. Katherine McFarland, and Miss Seaman accompanied.

BROCKTON, MASS.—Mrs. Nellie Evans Packard directed most successfully the outdoor community singing at Brockton's Fourth of July concert in Salisbury Park. The singing was an important part of a "Loyalty Program," under the auspices of the Chamber of Commerce. It is estimated probably 10,000 persons attended.

PITTSFIELD, MASS.—An excellent program was presented at a benefit concert for the permanent fund of the Berkshire Community Chorus, given on July 22 by Gertrude Watson, pianist; May Mukle, cellist; Rebecca Clark, viola player, and Walter Stafford, violinist. The Onota Quartet, led by Miss Watson, and the Albany Quartet of Albany also assisted.

BURLINGTON, VT.—An entertainment was given July 24 by the Music Club of the University of Vermont summer school at the high school auditorium. Mr. and Mrs. John W. Nichols of New York, tenor and pianist, who are directing the musical activities at the University for their fifth season, both appeared. Amy Dean Cram gave readings; Sergt. Percy L. Cooley of Fort Ethan Allen, tenor, sang, accompanied by Mrs. Nichols, and they also played a piano duet. Others who sang were Melba Abbott, Marcella Wheeler and Dorothy Lawrence, accompaniments being played by Anne McLeary of New York, Mr. Nichols' accompanist at the summer school.

PHOENIX, ARIZ.—Frank Darvas, pianist, for three years head of the piano department of the Arizona School of Music, has joined the colors at Camp Cody. Mr. Darvas was for several years a teacher in the Institute of Musical Arts, New York.

ALBANY, N. Y.—The third in the series of organ recitals by Dr. Harold W. Thompson for the State College summer students and soldiers in the vocational training detachment was given recently, with Lowell D. Kenny, tenor, as assisting soloist.

BURLINGTON, VT.—Marion Keeler, coloratura soprano, appeared in a concert on July 27, under the auspices of the Red Cross at Vergennes, Vt., and on the next evening at Rutland. Her teacher, Mrs. Florence Wood Russell, played her accompaniments.

MORGANTOWN, W. VA.—The last of the matin concerts was given at the summer school of the University of West Virginia on July 24. Those who appeared were Lillian Garrison, Margaret McKinney, Mrs. Snee, Director Black, Mrs. Black, Herbert Briggs, and Ernest Bishop.

TACOMA, WASH.—Mrs. W. D. Barbee, wife of Maj. Barbee of Camp Lewis, has as her guest for the summer Miriam Lefferts, well-known contralto of San Francisco, and Berkeley, Cal. Mrs. Thomas Van Dyke Tyler, one of Tacoma's pianists, returned recently from an extended visit in Hollywood, Cal.

ALBANY, N. Y.—Musical entertainments are given each Saturday night in the camps of the girl farm workers in the towns of Colonie and Bethlehem, under the direction of Mrs. B. W. Mann. Those appearing at the last entertainment were Louise Clement and Mrs. Louis Gold, pianists; Mrs. A. B. Mount, soprano, and Lieut. Charles B. Muir, tenor.

TACOMA, WASH.—Robert Brown presented his pupils in a piano recital on July 17 at Plymouth Congregational Church. Assisting were Mrs. M. I. Kribs and Mrs. George Desmond, members of the Ladies' Musical Club chorus. The program closed with the singing by the audience of the new verses to the tune of "America" dedicated to the soldiers and sailors.

BETHLEHEM, PA.—Pauline Michel, violinist, played at a concert at Camp Coppee on July 24 to 600 soldiers of the Engineers Corps, who packed Dronn Hall of Lehigh University. Belle Goddshalk, soprano, and Justin Williams, pianist, also took part in the concert. These three artists gave recitals at Camp Crane, Allentown, a week ago, and Camp Dix a fortnight ago.

PARKERSBURG, W. VA.—The piano pupils of Frances Johnson gave a recital on July 22. Those who took part were Constance Andrews, Frances Inslee, Erma Nowery, Theodora Fischer, Clarice Buckner, Jean Henderson, Emily Armstrong Neal, Sarah Louise Heermans, Louise Allen, Alice Davis, Mary Young, Lucille Davis, Jean Whitney, Claracy Bargeloh and Paul Bowser.

SEATTLE, WASH.—New compositions published by Seattle musicians the past month include "Awake, My Love, and Greet the Morn," Daisy Wood Hildreth; "Seattle," Mrs. W. W. Rafter; "The Boys of the U. S. A.," words by Mme. Hollinshead-Hubble, music by James Hamilton Howe; "Kiddie Songs," a collection of eighteen songs for children by John C. Walling; "Krinke's Fifty-six Exercises," by Harry Krinke. The Summer School at the Cornish School of Music is retaining the entire faculty of the school. The University of Washington is also retaining most of the music faculty for summer work.

BANGOR, ME.—Thirty-seven members of the Bangor Festival Chorus attended the annual outing held at Hampden, July 25. Dinner was served at Harmony Lodge, following which the members all joined in singing "America" and "The Star-Spangled Banner." Later the members enjoyed the hospitality of Mr. and Mrs. Taber D. Bailey in their summer home on the shore of the Penobscot.

BRIDGEPORT, CONN.—A musicale was given recently by the pupils of Martha F. Mansfield at her home. Taking part were Henry Sedlock, Martha Smith, Gladys Fox, Mildred Hungerford, Gladys Brooks, Mary Zitnay, Irene Sedlock, Caroline Knoblock, Mildred Lawson, Gertrude Brooks, Anna Dragan, Catherine McCullough, Lucy Petrucelli, Minnie Ford, Hazel Armstrong, Eva Wales and Mary Lesko.

PITTSBURGH, PA.—Ida Geer Weller, mezzo-contralto, was one of the soloists on Fourth of July evening in the Y. W. C. A. Hospitality House, the program being in charge of Christine Miller Clemson. Mrs. Weller has been one of the Pittsburgh singers who has devoted time to work for the soldiers and is "doing her bit" on Sundays by substituting in the First Church of Christ, Scientist, for the regular soloist, who has been called in the draft.

NEW YORK.—The Chalif Normal School of Dancing held its graduation exercises on July 26. Those who participated in the program were Dorothy June O'Neill, Elsa Ruth Heilich, Edith H. Hadden, Samuel Gluck, Ruth V. James, Ina Ruth Quackenbush, Sam Carter-Waddell, Carrie Hynica Fox, William R. Detwiler, Verna Watson, Lucille Bordages, Elsa Duisdicker, Adeline Rotty, Louise Baylis, Gertrude Wolf and George W. Lipps.

SEATTLE, WASH.—John J. Blackmore, pianist, has returned from Chicago, where he made records for the Cable Piano Company's player-pianos. Agnes Ross presented her piano pupils in recital in Chickering Hall, June 17. A. W. Whistler gave a piano recital for his pupils in Fischer Hall, July 6. Lida Schirmer gave a recital recently, assisted by Claude Madden, at which she sang several new compositions by Daisy Wood Hildreth.

PLAINVIEW, TEX.—A largely attended concert was given on July 14 by the choir of the First Methodist Church, assisted by the Liberty Quartet, whose members are W. Stockton, G. Hutchings, F. Cousineau and T. Stockton. A mixed quartet, Mrs. Bennington, Mrs. Pipkin,

Mr. Cram and Mr. Clark also took part. The accompanists were Mrs. Tom Carter and Herbert W. Reed. Mr. Reed, who is organist and choir director of the church, organized and directed the concert.

BURLINGTON, VT.—The second in the series of concerts was given at the Y. M. C. A. "hut" at Ft. Ethan Allen by George H. Wilder and his pupils on July 26 before the men of the 310th Cavalry. Mr. Wilder appeared in flute solos; the others taking part included Kathleen Harrison of Montpelier, soprano; James S. Bennett, Irish ballad singer, of Barre; Annie Hanson, Madeline Papin, Elva Munette, Kathleen Stag, Mrs. Irene Wilder, Julius J. Rosenberg, Rosella Villemaire, Simon Hanson and Margaret George.

CHARLES CITY, IOWA.—The band at Nashua, Iowa, has been reorganized and the business men of the town have each guaranteed a subscription for each month to support the band and provide outdoor concerts every Wednesday evening. These concerts draw large crowds from a radius of several miles and hundreds of automobiles are parked down the center of Main Street and the side streets radiating from Main Street every concert night. The new leader of the band is Jack Gogg, who is one of the youngest band leaders in the State.

BOSTON.—Herbert Wellington Smith, baritone, choirmaster U. S. N., is conducting a series of concerts along the North Shore, to raise a fund to provide musical instruments, victrolas, and records for our sailors who are on ships where no canteen fund has yet been started. There are stations at Portland, Portsmouth, Boston, Chatham, and other places; in all, twenty-two on the New England coast. The concerts are given by Mrs. Alice Wentworth MacGregor, soprano; Edward S. Wentworth, tenor, and Mrs. Herbert W. Smith, pianist.

WATERLOO, IOWA.—The Overseas Military Quartet gave a concert here last week. The quartet is composed of Private Bull, tenor, who served twenty-two months with the Canadian forces; Corporal Woodcock, tenor, serving thirty-one months with the English forces; Sergeant De Lisle, baritone, who served thirty-two months with the Highlanders, and Sergeant Esterbrooke, bass, who was with the English forces for twenty-seven months. They sang the songs the soldiers sing in the trenches and quartet and solo numbers. Both concerts were largely attended and aroused much enthusiasm and applause.

Delphine Marsh, contralto, sang the Nevin "Rosary" finely, with much expression and also the Bauer song, which she repeated and in which, at Mr. Goldman's suggestion, the audience joined in the chorus the second time it was sung. Miss Bauer was also called forward to bow. Mr. Saenger had splendid success when he appeared conducting his effective march, "Anniversary," and repeated it in response to the applause. The Stetson songs were given in the portion of the program devoted each Wednesday evening to community singing. They were sung by the audience, played by a brass quartet in the distance and also by the woodwinds of the band. Mr. Goldman is doing all he can to make them popular. The Herbert and Hadley numbers were much admired, and the familiar songs in "Robin Hood" aroused immediate applause.

One felt happy that the audience enjoyed an all-American program, and that the program attracted one of the biggest audiences of the season. We are certain that this could not have happened ten years ago! A. W. K.

American Institute of New York to Remain Open During Summer

An unusually large attendance and many delightful recitals marked the closing of the present session of the American Institute of Applied Music of New York. The school will, however, remain open for the summer, the same advantages being offered for the balance of the summer. Mr. Klibansky, Mr. Sherman and Mr. Hodgson continuing, as heretofore, to give their attention to their departments. The vocal recital of Felice de Gregorio, with Louise R. Keppel, at the piano, was the final in the present series. A well chosen program of wide range and interest was given.

"Those who did not hear Lois Adler's recital missed a musical treat. Miss Adler is a pianist with powers of large and varied expression."—St. Paul Pioneer Press.

# LOIS ADLER

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## MAKING ARMY MUSICIANS AT THE NEW ENGLAND CONSERVATORY

Summer School for Men with  
Colors Under Direction of  
Stanislao Gallo

BOSTON, July 27.—A summer school of band music for men in war service has been established at the New England Conservatory of Music, in this city. This school, the first of its kind in the United States, is designed only for men already in service who are recommended for intensive training. Its classes will continue until the reopening of the Conservatory on Sept. 19 next. During the regular sessions of the institution it is intended to conduct classes for young men who hope to qualify for this branch of the national service.

At the beginning of the present summer the Conservatory offered the facilities of the school to the respective commanders of the First Naval District and of the Department of the East, for such further training of their band leaders and bandmen as they might desire. The offer was favorably received, for it is well understood that there are details of instruction in band work which can be presented in a regularly organized music school, but which it is not always possible for band leaders and their men to obtain in their own more or less separated units. As the nearest Government school for training of Naval bands is at Newport, R. I., and as there is no school under Army approval east of New York City, it seemed to be especially desirable that opportunities of this kind should be provided in Boston.

The details of the instruction for Army musicians are under consideration by the authorities of the Northeastern Department. The training of the Navy men was begun in July with about seventy musicians from the naval stations and from the radio and aviation schools, Cambridge. Instruction in all the usual band instruments is given by members of the New England Conservatory faculty who are available for summer instruction, and by several eminent professional musicians from outside the school.

General direction of the teaching is in the hands of Stanislao Gallo, of Boston, who has had long experience in band conducting, and who is generally recognized as an authority on band scoring. Mr.



Stanislao Gallo, Director of the Instruction in Military Music at the New England Conservatory.

Gallo received much of his musical education in the New England Conservatory orchestra, and in the composition classes conducted by George W. Chadwick, director of the Conservatory, who has taken great interest in the technical aspects of popular and military band music.

Mr. Gallo some time ago received from King Victor Emmanuel III of Italy an acknowledgment couched in appreciative terms of the dedication of one of his compositions, "Life's Journey to Death."

The co-operation of America's oldest music school in this form of war work was arranged by General Manager Ralph L. Flanders in accordance with a plan that grew out of the services rendered last winter by Wallace Goodrich. Mr. Goodrich, dean of the faculty, is a member of the National Committee on Army and Navy Camp Music, chairman of its sub-committee on bands, and is now acting as an advisor on military music to the War Department Commission on Training Camp Activities. F. B.

### MABEL RIEGELMAN WINS SUCCESS AT STADIUM CONCERT



Mabel Riegelman, American Soprano, and Two Members of Her Family Who Are with the Colors.

Mabel Riegelman appeared last week as soloist with the Stadium Symphony Orchestra at the Lewisohn Stadium in New York City. She sang first the "Jewel Song" from "Faust" and as an encore the "One Fine Day" aria from "Madama Butterfly." Her singing of the "Musetta Waltz Song" from "La Bo-

hème" evoked so much applause that she had to repeat it.

In the above picture Miss Riegelman is shown with her brother, Carl Riegelman, recently returned from France, but now somewhere at sea on his third trip across for Uncle Sam. The other gentleman is her uncle, Morris H. Isaacs, of Cincinnati, who gave up his business interests in that city to aid the Government, and is now athletic promoter at Camp Wadsworth, where he is known to the boys as "General Sunshine." Mr. Isaacs's son is also in the service and is Capt. Stanley Isaacs, Company F, Fifty-fourth Pioneer Infantry.

### LULLABY AFTER "LIGHTS OUT"

Sascha Jacobinoff Plays for Troops After Latter Have "Turned In"

Sascha Jacobinoff, the violinist, told the following story of one of his recent visits to Camp Crane in Allentown, Pa.: "Never have I played so well as that night," said the violinist, "and never to a more enthusiastic audience. Long after the regular program was over they kept me going on request numbers such as the 'Thais' 'Meditation,' 'Humoresque,' 'Träumerei,' etc., which they ask for at all camps, and when I finally got through one of the chaps asked me would I care to see the barracks. Of course, I told him I would be delighted, even though I was pretty tired, quite tired enough to 'shake down' with the boys, who were in all sorts of stages of dress and undress, some already abed when we got to the barracks. They were riotously cordial when I came in and it was some time before I could leave. I was just about to do so, when a pleading voice came out of the chaos: 'Say, fiddle boy, tune up and give us a lullaby before you go.' Could I resist? Not I; so I did just that, I started playing a lullaby, and just as the place had changed from pandemonium to complete stillness the lights went out. Not a soul stirred, it was utterly still and completely dark and to those huddled forms whom I could discern dimly but feel intensely I played

lullabies and dream songs. I played them with an ache in my heart, but with that exhalation which comes to artists occasionally and which is our true recompense."

### HARMONIE DAVID MARRIED

Daughter of the Ross Davids Weds Ensign C. A. Atherton, U. S. N. R. F.

Harmonie David, daughter of Mr. and Mrs. Ross David, was married on July 10 to Ensign Carlyle A. Atherton, U. S. N. R. F., at the Davids' summer home at Waterford, Conn. The following day Miss David left for Washington, where she visited Margaret Wilson before leaving for a tour for which she was booked under the direction of the Radcliffe Bureau. She is now on this tour, appearing in songs in costume, a field in which she has specialized with much success. Ensign Atherton is stationed at Waterford at the present time, waiting for orders to go abroad.

Mr. and Mrs. David are busy with a large summer class at their Waterford place, and are expecting Margaret Wilson the first of August, who will prepare her repertoire for the coming season with them.



Mrs. Julia R. Waixel

New York musical circles learned with deep regret of the death on Friday, July 26, of Mrs. Julia R. Waixel, one of the best known and best loved of New York musicians. Mrs. Waixel died in a private sanatorium at Stamford, Conn., after being ill for six weeks. The body was sent to Chicago for burial. Her sickness was caused by worry over the protracted illness of her only daughter, Gertrude Waixel, who scored a big success this year in light opera. Miss Waixel is now recovering at Bound Brook, N. J.

Mrs. Waixel came to New York from Chicago about twelve years ago and established herself in New York as private accompanist and coach for many prominent singers. Among these were Lenora Sparkes, soprano, of the Metropolitan Opera Company; Pauline Donalda, soprano, at the time of the Manhattan Opera Company; William Wade Hinshaw, baritone, of the Metropolitan, and many others. She was associated also with the studio of Mme. Esperanza Garguigue, the New York vocal teacher. A familiar figure in our concert audiences, Mrs. Waixel made few appearances as accompanist in public, giving her time rather to the preparation of programs with artists. She was well known to and a cherished friend of the Metropolitan Opera Company's members, including members of the opera house executive staff as well as the artists singing there.

In her trouble the friend who stood by her and did everything possible to aid her was Jane Herbert, the New York contralto, formerly a member of the Aborn and Century Opera companies. Miss Herbert, in private life Mrs. Herbert Waterous, had Mrs. Waixel at her home for a period of time during her illness. She was probably her most intimate friend and not once this spring did she fail her. She was a weekly visitor to her at Stamford recently and was the last friend to see her, having talked with her on Wednesday afternoon, July 24, on which day Mrs. Waixel was greatly improved and the doctors were sanguine about her total recovery.

Having known Mrs. Waixel for almost ten years I consider it a privilege to be able to pay a tribute to her on her passing, a tribute which is due her for her modesty, her unobtrusiveness, her kindly attitude to struggling artists, and her genial and gentle nature. She was at all times ready to be of service to all who came to her for advice and suggestions. She was one of those tireless workers in the field of music who labored because of their love of the art, not for praise nor immediate recognition. Such women as Mrs. Waixel are few. In addition to her unceasing devotion to her work, she lived to see her only daughter securely launched professionally. The success of Gertrude Waixel during the last year must have been a source of the greatest satisfaction to her, and the

young woman's illness so shattered her nervous organism that she was obliged to retire to a sanatorium to recuperate. For her many worthy acts, her staunch character and her unfailing friendship, her numerous friends in the musical world will, I know, join with me in recognizing publicly the value of Mrs. Julia R. Waixel, a sincere musician, a real American woman and a true friend.

A. WALTER KRAMER.

George Houpt

BUFFALO, July 28.—The passing of young George Houpt, member of the Ambulance Corps in France, came as a decided shock to his many friends here in his home town. Young Houpt was the son of Mr. and Mrs. Wilbur Houpt, was a Yale student and in addition a musician of rare gifts. He had studied with Jean De Reszke, under whose tutelage his fine baritone voice had developed remarkably and he had perfected himself in several operatic rôles, had sung for the eminent composer Puccini, who was so impressed with his voice and talent that he had promised to sponsor his operatic début in Italy. As has been the case with so much of the talent of the flower of youth since the war began, patriotism came first with young Houpt, he entered the Ambulance Corps, which he served with distinction until overtaken by the fatal illness that caused his death.

F. H. H.

Willis L. Ogden

Willis L. Ogden, president of the Brooklyn Academy of Music, died on July 27, at his residence in Brooklyn, in his seventy-sixth year.

Mr. Ogden was born in Philadelphia, and for the last thirty years had been active in civic, military, business and charitable affairs of his community. For many years he was a member of the Twenty-third Regiment, N. G. N. Y., and was at one time lieutenant colonel of that organization. At the time of his death he was engaged in the woolen business, being president of Willis L. Ogden & Co. of New York.

He was a director and trustee of the Brooklyn Trust Company, the Brooklyn Savings Bank and the Packer Collegiate Institute, a trustee of the Brooklyn Society for the Prevention of Cruelty to Children and of the Brooklyn Young Women's Christian Association.

Sofie Menter

Sofie Menter, the celebrated pianist, and one of the few surviving pupils of Franz Liszt, is reported dead in Petrograd. She was born in Munich on July 29, 1848, and was the daughter of Josef Menter, a member of the Bavarian Royal Orchestra. She began her studies at the Munich Conservatory and later became a pupil of Von Bülow, Tausig and Liszt. At the age of fifteen she made her first concert tour and at nineteen she was soloist with the Gewandhaus Orchestra in Leipzig. Miss Menter married David Popper, the celebrated 'cellist, in 1872, but was divorced from him fourteen years later. She became a professor of the piano at the Imperial Academy in Petrograd, and in 1881 visited America, making a concert tour.

Clara Clemans

WHEELING, W. VA., July 24.—Clara Clemans, vocalist, died here early this morning after being ill for eight months from heart trouble. Miss Clemans was known in musical circles, and had made a reputation for herself as a singer. She studied music for eight years, one of her teachers being Maestro A. Buzzzi-Pecchia. She appeared in concert work with Thuel Burnham, Alfred Calzan, the Zoellner Quartet and other artists. Miss Clemans is survived by her parents, two sisters and a brother.

Baron Hesse-Wartegg

Word has been received in New York of the death at Lucerne of the Baron Hesse-Wartegg, husband of Minnie Hauck, who created the title rôle of "Carmen" in America.

Joseph Henry Gilmore

ROCHESTER, N. Y., July 23.—Dr. Joseph Henry Gilmore died in this city to-day. Dr. Gilmore was formerly professor of English in Rochester University, was author of several books and wrote the famous hymn, "He Leadeth Me."

Alfred V. Anderson

Alfred V. Anderson, musician, of Holyoke, Mass., is reported in the casualty list from Washington on July 29 as having died of wounds.

## Pianists Flock to Godowsky in Los Angeles



Leopold Godowsky's Class in Los Angeles, Where He Is Now Concluding a Highly Successful Season of Pedagogical Work

LOS ANGELES, CAL., July 16.—Leopold Godowsky is nearing the end of his summer session here and in a short time will begin his work along the same lines in San Francisco. His Los Angeles classes were held on the stage of Trinity Auditorium, three mornings a week. This gave better acoustical condition than would have been the case in the usual studio.

There are two classes of "students,"

those who play for the master and receive his criticism, and a naturally larger class—when one considers the Godowsky prices of tuition—of those who only listen to the instruction given others.

The terms of instruction were divided into two classes: those paid by the performing or active pupils were double those paid by the listening students for the fifteen lessons. The private lessons were at the rate of \$40 an hour—enough

to make Liszt roll over again in his respected grave. In accordance with the fees the class meant about \$250 an hour to Mr. Godowsky in addition to the income from private lessons.

The pianists and teachers enrolled in Mr. Godowsky's class were as follows: Sarah Alter, Alfred Butler, Claire Canom, Mae Dolling, Bess Daniels, G. Maazel, Stephanie Rosenthal, Harold Smythe, F. Wachsmann, Katherine M.

Bailey, Edna Calderwood, Mrs. Lilly Link Brannan, Sister Celestine, Abbie d'Avirett, Frank Evans, Colleen Foster, Charlotte A. Kilburn, Florence Fernald, Mrs. Pauline Levy, Eleanor Lewis, Mrs. Etta Mayer, Mary L. Pulliam, Mrs. M. P. Porter, Eva Frances Pyke, Mrs. Smith Russell, Bertha Shannon, Helen Sargent, Bertha Wilbur, Eleanor Warren, W. F. Skeele, G. H. Hitchcock, Olga Steeb and Edna Makinson. W. F. G.

### Godowsky's Master-School Will Give Impetus to Music Life

BY ALFRED A. BUTLER  
Professor-Elect, Peabody Conservatory

The Godowsky Master School, which was held from June 17 to July 20 has been a noteworthy event, not only as being the first attempt of its kind in the musical history of America, but as making what appears to be the beginning of an epoch in the advancement of the teaching of music in this country. Mr. Godowsky openly expresses his preference for class instruction. It is more stimulating in every way. The performers prepare their work better and the listeners can take notes on the analysis and interpretation of the repertoire of all who play.

At the conclusion of this first session of the Master School, the artist teachers tried to express in a letter to Mr. Godowsky their appreciation of what he had done for them. They were profoundly impressed with the scope of the ground

covered, which embraced in sixty hours the performance of fifty masterpieces, besides allowing room for unstinted discussion.

This was the third class in which your correspondent found himself, his first experience being under Guilman at the Schola Cantorum, Paris, in 1905, and his second under Moszkowski in 1914. One must confess that the drastic severity of Godowsky's criticisms is quite disturbing, but the true student will stay by his task, and thus it has been very interesting to see how each one bore up under fire.

Godowsky's criticisms are always convincing and invariably along the line of general principles. He has the supreme faculty of making his point of view perfectly clear to others. He keeps in mind the dominant purpose of expounding interpretation in these classes, and does not harp on tone-production, but it is easy to identify those who have established their tone-production under him and those who have not.

One of the remarkable advantages we had here in the Los Angeles session was that our lessons were given on the stage of a hall which seats about two thousand. Grouped about the pianos this made both performing and listening a fine study in perspective.

Although America is gaining very rapidly in its music ideals, yet we fear we are not yet far enough advanced to keep an instrumentalist of the standing of Mr. Godowsky at the end of the war. If this be so we must be quick to avail ourselves of such opportunities as will give an impetus to our entire musical life.

#### L. E. Behymer to Visit the East

Word received from L. E. Behymer, the noted concert manager of Los Angeles, indicates that he will again visit the East, arriving in New York about next Wednesday.

#### Mario Guardabassi Given Medal for Military Valor

Captain Francesco Mario Guardabassi, formerly tenor with the Chicago Opera Company, now in New York with the Italian Military Mission, has received the silver medal for military valor for checking a retreat of Italian troops during the drive from the Carso to the Piave in 1917. Captain Guardabassi was then a first lieutenant in the Italian army. The official announcement that he had been awarded the medal for bravery, commented on his admirable conduct under trying conditions.

#### Arnold Volpe's Father Stricken

Lewis Volpe, father of Arnold Volpe, conductor of the Stadium open-air concerts, is in a serious condition as the result of a paralytic stroke suffered on Tuesday of last week. His home is in Brooklyn.

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